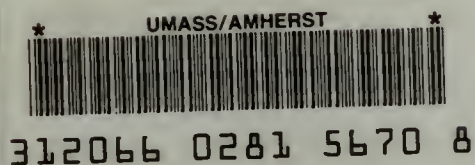


MASS. ED1.2: C38/998/Cons. Lab



**THE CONSERVATORY LAB SCHOOL
For Learning Through Music**

BOSTON, MASSACHUSETTS

GOVERNMENT DOCUMENTS
COLLECTION

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1997-98 CHARTER SCHOOL FINAL APPLICATION

January 5, 1998

I. Applicant Information Sheet

(This sheet must be attached to the prospectus and final application.)

This application is for a (check one):

☒ Commonwealth Charter ☐ Horace Mann Charter

(Please Type)

Name of Proposed Charter School The Conservatory Lab School
for Learning Through Music

School Address (if known) _____

School Location (City/Town) Boston

Name of Group Applying for the Charter The Founding Coalition

Contact Person Larry Scripp, Ed.D

Address 31 Matchett St.

City Brighton State MA Zip 02135-1536

Daytime Tel: (617) 787-2512 Fax: (617) 787-2599

E-mail: LScripp@AOL.COM

The proposed school will open in the fall of school year: ☐ 1998-99 ☒ 1999-00

School Year	Grade Levels	Total Student Enrollment
First Year	startup	0
Second Year	K-3	75
Third Year	K-4	95
Fourth Year	K-5	115
Fifth Year	K-5	115

Will this school be a Regional Charter School? ☐ Yes ☒ No

School Districts from which students are expected to come (use additional sheets if necessary):

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

III. Commonwealth Charter School Certification Statement


Proposed Charter School Name The Conservatory Lab School
for Learning Through Music

Proposed School Location (City/Town) Boston

I hereby certify that the information submitted in this application is true to the best of my knowledge and belief; and further, I understand that, if awarded a charter, the proposed school shall be open to all students, on a space available basis, and shall not discriminate on the basis of race, color, national origin, creed, sex, ethnicity, sexual orientation, mental or physical disability, age, ancestry, athletic performance, special need, or proficiency in the English language, and academic achievement. This is a true statement, made under the penalties of perjury.

Signature of
Authorized Person Larry Scripp Date 11/13/97

Print/Type Name LARRY SCRIPP



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The Conservatory Lab School

(Final Application for a Public Charter School 1998)

I. Abstract

Mission

The purpose of The Conservatory Lab School is to provide an opportunity for any inner city school child to achieve the highest standards of academic achievement in the context of the continuous and comprehensive study of music. This public school is not intended to serve a limited population of musically gifted children, but to provide a learning community where all public school children will have a chance to learn academic skills in conjunction with developing musical listening, performance, composition, and literacy skills. Based on a growing body of research which suggests that achievement in reading, math and science is enhanced dramatically through association with the continuous study of music, this school will provide a model learning community in which music is used to transform even at-risk children into high-achieving learners, parents into effective partners in both academic and music learning processes, and teachers into action researchers and collaborators who will work with highly experienced consultants and interns to design a fully accountable "music-centric" elementary school curriculum that is adaptable to other public school settings.

Education philosophy

The Conservatory Lab School embraces the belief that all pupils can benefit from musical instruction, from learning other subjects in conjunction with musical studies, and from a school culture which uses the process of musical growth as a model of learning in all subjects. Accordingly, in this school, a comprehensive study of music serves as the "universal language of learning" because of its effectiveness in engaging every child physically, emotionally, and cognitively, often simultaneously.

It is also the philosophy of this school that, as musical activities are threaded throughout the school day, children can learn to approach other academic subjects with a similar level of physical, emotional and intellectual stimulation. Accordingly, teachers in this school will be challenged continually to foster and/or observe *evidence of learning transfer* from musical skills across the curriculum. In particular, teachers and researchers will document closely the changes that occur in each child as music becomes the foundation for ever-increasing listening and observation skills, improved physical coordination, a more active imagination, increased powers of memorization, reading and interpretive skills—skills which may prove essential to the development of literacy in various disciplines, regardless of cultural background or initial proclivity for music.

A final element of the school's philosophy is the essential role of parents in their children's learning process. The core curriculum will include the study of a musical instrument through the Suzuki approach, precisely because it is a widely recognized and successful method for musical training; its success relies on the active and continuous participation of parents. Consequently, the Suzuki approach not only serves as the entry point for musical instruction, but also as a school-wide standard for parents' engagement and responsibilities in their child's learning processes in all subjects at school and at home.

Most Important goals and expected outcomes

The primary deliverable of this school is the development of a model "Learning through Music" program for public elementary schools that meets the highest standards of musical and academic achievement and suggests clearly how music and learning in other disciplines can be integrated. The development of this model will be guided by faculty from the New England Conservatory, early childhood music specialists and experts in learning academics through the arts. Teachers will be selected not only for their expertise in their primary disciplines, but also for their willingness to continually create, document and evaluate aspects of teaching and student assessment practices focused on learning through music. This school will also serve the Boston community as a laboratory for professional development and research focused on the impact of learning through music.

II. Program Narrative

"Music exalts life, enhances life, and gives it meaning... For those who love it, it remains as a fixed point of reference in an unpredictable world. Music is a source of reconciliation, exhilaration, and hope which never fails." (from Anthony Storr, Music and the Mind, 1992)

"Music, to me, was—is—representative of everything I like most in life. It's beautiful and fun, but very rigorous. If you wanted to be good you had to work like crazy. It was a real relationship between effort and reward. My musical life experiences were just as important to me, in terms of forming my development, as my political experiences or my academic life." (President Bill Clinton, from "The Gifts of Music", 1994, MENC)

1. Mission Statement: What is the purpose of this school?

The purpose of The Conservatory Lab School is to provide an opportunity for inner city school children to achieve the highest standards of academic achievement in the context of continuous and comprehensive study of music. This public school is not intended to serve a limited population of musically gifted children, but to provide a learning community where all public school children will have a chance to learn academic skills in conjunction with developing musical listening, performance, composition, and literacy skills. Accordingly, all Boston public school students may apply to become part of this charter school and will be chosen randomly from the pool of applicants that will undoubtedly reflect the diversity of this city. Based on a growing body of research which suggests that achievement in reading, math and science is enhanced dramatically through association with the continuous study of music, this school will provide a model school community in which music is used to transform even at-risk children into high achieving learners, parents into effective partners in both academic and music learning processes, and teachers into action researchers and collaborators who will work with highly experienced consultants to design a fully accountable "music-centric" elementary school curriculum that is adaptable to other public school settings.

2. Statement of need:

A. Why is this kind of school needed in this community?

The argument for the need for a school dedicated to bringing music to every child is threefold: (1) music has been drastically cut or eliminated in many Boston Public schools, (2) many parents who are not familiar with research on the impact of music on general education assume that schools are not offering music because it is not important to their child's education, and (3) those parents who do understand the advantages of children having music in their education are forced to provide this education outside of their public schools at their own expense.

As a result of the dismissal of music specialists from Boston schools in the 1980's, Boston city children have suffered terribly from the loss of music programs. Only in the most exceptional scenarios, such as at the Boston Latin School, is this not the case. There, the school's foundation and the resolve of its headmaster serve as many as 50% of its students with consistent instruction in music. For most Boston schools, however, virtually no children receive consistent instruction in music. Given recent evidence of the power of music in general education (see below), this situation has left an entire generation of Boston public school children without music in their education and without the potential effects of music on their academic skill development in general.

What's worse, the lack of music in public education has effected primarily Bostonian children whose families *cannot afford* such instruction and who rely entirely on public schools to provide music in their child's education. Ironically, evidence for this disastrous effect on disadvantaged children can be measured by inverse proportion to the growth of community music schools (e.g., the Boston Community Music School which currently serves 5000 children with private instruction in music) or the huge expansion of New England Conservatory Preparatory School music ensemble programs (the likes of which have virtually disappeared in public schools). In Boston's more affluent suburbs, many music programs have also been drastically reduced in public schools, yet relatively affluent families send their children to community music schools

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

such as Powers Music School, Brookline Music School or the Suzuki School in Newton, and later to the New England Conservatory Preparatory School.

It was because of the lack of music in the Boston School system that the Boston Music Education Collaborative was formed five years ago by four partners: Boston Public Schools, New England Conservatory, The Boston Symphony Orchestra and WGBH radio. While the Collaborative has resulted in many attempts to bring class instruction, artist in residence programs and music-based interdisciplinary school projects, the fact remains that none of the Boston public schools chosen to participate in this project can yet offer the kind of consistent music instruction being offered in the charter school we propose.

Further evidence for the need for this school comes from the testimonials of local business and educational leaders. Letters of support (located in the appendix, pages #) from Christine Taylor (Executive Director of the Boston Music Education Collaborative), Mark Churchill, director of the Preparatory School at New England Conservatory, Stephanie Perrin (director of the Walnut Hill School for Artistic and Academic Excellence), Dr. Arthur Thompson (formerly vice president of Boston University and Provost of Wentworth Institute), Ron Gwiazda (assistant to the headmaster at Boston Latin School), Jessica Davis (Founder of the Arts in Education Program at the Harvard Graduate School of Education) and many others who have offered to become prospective board members of this school, suggest that there is an enormous range of support for a model charter school which finally fills the void of music as a part of general education for an entire elementary school population.

In sum, this charter school will serve Boston residents by addressing the needs of (a) children who will have the opportunity to learn through an emphasis on their musical development, (b) parents who choose to support their child's natural abilities to grow through music but may not have the means to do so except through public education, and (c) teachers who believe in the school's mission to use music as a framework for children's development across all disciplines. This charter school will fill the need for an experimental school where the belief in music as a tool for "leveling the playing field" for a diverse and possibly economically disadvantaged population of public school pupils can be documented, assessed and if successful, later replicated in other Boston schools. For Boston area teachers, this school is an opportunity for professional development, where one can go for workshops and demonstrations of the power of music as a learning tool and to study the impact of such a learning model on a school culture.

B. Why is a charter necessary in order for the program to exist or succeed?

A charter provides the flexible scheduling, budgeting and hiring policies necessary for the Founding Coalition to create a public school whose mission is to provide sustained musical instruction for all children. The Coalition is thus free from the restrictive admission standards associated with public school magnet programs and disadvantaged families will not need to face the financial burdens of private or community school costs.

This school could not exist now as a public school without a charter for the following reasons:

(1) the need for equity of funding for the sustained presence of music in the core curriculum,

(as opposed to current allocation of funds for music instruction typical of Boston City schools, this charter school will require an equal distribution of economic resources for musical instruction in order to support the place of music as an organizing principle of the school's learning philosophy)

(2) the needed flexibility and reduced school size to structure additional hours of music instruction before, during and after school for all children,

(the charter allows the school the flexibility and size to structure additional hours for instruction, allowing for both private and group instruction for all students during the course of the school week)

(3) the flexibility to hire faculty uniquely qualified and committed to implement an innovative program based on the expanded presence of music in the general curriculum,

(the charter allows the school to hire highly-trained, experienced music educators from the greater Boston Community who do not necessarily have conventional certification credentials to teach in public schools)

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

- (4) the need for extended professional development time for teachers,
(the charter will support required professional development and planning time for teachers which will include a three-week summer session, regular access to consultants and regular after-school time for collaborative planning and reflection)
- (5) the wherewithal to build strong parent involvement in the school's mission,
(the charter will be used as a way to build a school whose policy will be to emphasize strong parental involvement through the use of "morally binding" parent contracts that require participation and support for students' music learning at home and at school, participation in a week-long summer workshop with teachers, and participation in inter-family support systems to solve scheduling, transportation and time problems facing many families in isolation)
- (6) the formation of an advisory board that consists of teachers, parents, and learning through music specialists,
(the charter allows for the creation of governance structures that will ensure the continuing presence of music in the core curriculum, professional development of teachers and accountability to the school's mission throughout its life span)
- (7) the charter requires the school to provide resources and documentation needed for accountability to both state academic and arts standards as well as to the mission of the school,
(the charter will keep the school focused in its efforts to provide an innovative program informed by ongoing research and focused on the impact of music on the school culture, curriculum design, and assessment of student work; the charter requires this public school to serve its mission by making use of musical, cultural and professional development resources now offered in community schools of music, conservatory preparatory or private schools—resources not found in most public schools and often financially beyond the reach of many families)

C. What evidence exists that there is a sufficient demand for the educational program you are proposing?

"I would teach children music, physic, and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys to learning"—Plato's Republic

In general, there is much research which suggests the positive effect of sustained musical learning experience on school achievement (as articulated by the musician Charles Fowler throughout his book Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the arts in American Schooling, 1996). This research emphasizes how learning how to listen, perform, work and think musically, in particular enables children to perform better in schools. This kind of research, in addition to testimonials, such as the ones below, are evidence for a demand for the kind of educational program we are proposing.

The first of these testimonials comes from successful artists who associate music instruction with a high-quality public school education:

"I'll tell you about a class I had...music appreciation. I didn't really think of it as a class, I thought of it as the period where we went and sang songs. We were learning that English precisely presents writer's thoughts and feelings, that songs are a form of communication. We were learning history [through] the songs of the nation... [It was] better than any other history class in my life. we were learning math, discovering the relationships between parts, and that composition followed mathematical rules. And we were learning to listen; if you don't listen you can't learn. The music appreciation connected my entire studies." —Don Schlitz, songwriter ("The Gambler, etc."), testimony to the National Commission on Music Education, 1991

A public school educator working with disadvantaged and troubled students writes:

"Many of our students have low self-esteem, many are shy, many are belligerent. Out of this program (creating opera in schools), many things have turned around. Student who could not work together have developed admirable patterns of cooperative behavior, better study habits, and higher achievement, both in and out of the classroom. their self-esteem has grown by leaps and bounds. Parents have reached out to the school in a very helpful way. The children involved in this music program learned the self-discipline necessary to work harmoniously with others. They developed creativity, not only in writing the music and libretto, but also in building the sets, gathering the props, even learning to think on the spot during the performance, when someone forgot a prop and one of the other youngsters was able to improvise. They really learned to think on their feet." —Julie Reintho, principal of Sutro School in San Francisco.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

A business leader concerned with the education and productivity of the American work force adds:

"At perhaps no other time has music education been more important. Apart from their obvious benefits, music and the other arts produce critical thinkers, people who are decision makers. In the information age, our company needs people with the critical thinks skills to analyze data and make judgments."
Susan Driggers, Bell South Cooperation from Eric Oddliefson's The Case for Sequential Music Education in the Core Curriculum of the Public Schools (a Businessman's perspective)

Particularly intriguing to many parents and educators is the possible relationship between music, brain development, musical intelligence and the implications for public school education. Dr. Arthur Harvey at the University of Hawaii, for example, has made several reports on the subject recently in popular media ("The Mystery of Music: How it works in the Brain", New York Times, May, 16, 1995; "Your Child's Brain: How kids are wired for music, math and emotions" Newsweek, February 19, 1996) and at international conferences for educators (The International Alliance for Learning Conference called "Unleashing the Brain's Potential" where the majority of the presentations focused on the use of music to accelerate leaning, to optimize memory and other cognitive processes). For Professor Harvey, the time has come for many educators to take seriously the growing acceptance of the powerful effect of music learning on brain development, in facilitating higher levels of brain function, and as a vehicle for remediating neurological dysfunctions (see the research of Dr. Alfred Tomatis in The Mozart Effect by Don Campbell, 1997). Like it or not, educators are increasingly taking on the daunting task of interpreting and applying bi-hemispheric (left brain-right brain) studies to education practice (see Leslie Hart's Human Brain and Human Learning, 1983). This is particularly exciting for those who believe in the power of learning through music because, as James Shreevem says in "Music of the Hemispheres" (in Discover, October 1996), we need not narrow our focus on learning styles when music clearly "lights up the mind" of our children:

"Asking whether music is a right brain or left brain function isn't the right question. Music engages the entire brain."

Particularly influential to this school's view of academic achievement through music are studies that focus on the shift of brain dominance that occurs with increased literacy skills with the "process of moving symbols in the brain". This form of mental exercises may later set the stage for the cognitive capacity for reading and math skills crucial to all young children. As Jann Oddliefson remarks:

"Music performance involves a very high level thinking process. Musicians follow a sequence of notes— a very sequential, left brain process. Also, a musician sees patterns in the construction of phrases and sees the whole for expressive phrases. Dealing with rhythmic patterns is a very right brain skill. Additionally, music uses mathematical abilities—timing, counting, keeping the beat. Because it pulls on so many different attributes it develops flexibility in thinking."—in Eric Oddliefson's The Case for Sequential Music Education in the Core Curriculum of the Public Schools)

Finally there now exists hard evidence on the positive relationship between music and academic achievement, as measured through SAT scores (the 1995 College Entrance Examination Board in Princeton, New Jersey reports that students with coursework experience in music performance and music appreciation scored, on the average, between 51 and 61 points higher on the verbal and 39-46 points higher on the math SAT tests than students without these courses) or through differences in reading and mathematics classes at the elementary school age (students in two Rhode Island elementary school who were given an enriched, sequential, skill-building music program showed marked improvement in reading a and math skills. Students who had placed out behind the control group caught up to statistical equality in reading, and pulled ahead in math — as reported by Gardiner, Fox, Jeffer, and Knowles, as repeated in Nature, May 23, 1966).

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

There are studies that suggest the highest degree of acceptance to graduate school¹ and success in the high-tech workplace² are linked with engagement in music

Small wonder that recent surveys show strong public support for music in education.³ The astonishing fact is that, as support for music in education increases, the presence of music in public schools has decreased in cities such as Boston.

One of the reasons this institution will be designed as a lab school is that the case for music in education has not yet been made on a school-wide basis. That is, in most research which reports the positive impact of a strong music curriculum in schools, the population sampled represents a relatively small percentage of the school population (usually 5-23% of the school population). Furthermore, low-income families in these studies are least likely to be represented in the overall sample of students receiving music education in public schools.

The question remains, How does the school-wide implementation of a music-centric curriculum is created in a Boston Elementary School? This charter will support the investigation of this crucial question. This charter school promise to contribute valuable clues in the effort to clarify the role of music in education. As Aristotle put it "What we must first seek to answer is whether music is to be placed in education or not, and what power it has of the three we raised questions about—whether as education, play or pastime."

3. Educational Program

A. What will be the school's educational approach?

The educational program at the Lab School supports the establishment of a *comprehensive* study of music at the center of its curriculum in order for music to become "a universal language of learning for all children". A comprehensive music program depends on the presence of proven sequential and developmentally appropriate instruction in strings, keyboard, singing, improvisation and listening for every student. The rehearsal of music will be approached as an opportunity for collaborative learning, goal setting, and development of individual practice techniques. Composing or improvising will focus on the role of the creative process in problem solving. Virtually every student will be challenged to develop listening, performing and composing (improvisational) skills in music which represent a diverse range of repertoire, styles and cultures.

The educational approach of the school also embraces the belief that, as musical activities are threaded throughout the school day, children can learn to approach other academic subjects with a similar level of physical, emotional and intellectual stimulation. Accordingly, children in this school will be engaged in language learning through listening, dramatic play, and improvising skills as much as reading, spelling and writing skills. In science or math, movement or visual art, methods compatible with the children's musical experiences can be designed to include hands-on experiences and long-term problem-solving projects to keep the child creatively engaged in learning throughout the day.

In addition, teachers in this school will be challenged continually to foster and take note of *evidence of learning transfer* from musical skills across the curriculum. The underlying concepts embedded in the development of musical skills become a means of relating knowledge in one

¹Physician and biologist Lewis Thomas studied the undergraduate major of medical school applicants and found that 66% of music majors who applied to medical school were admitted, the highest percentage of any group (only 44% of biochemistry majors were admitted. (as reported in "The Case for Music in the School" Phi Delta Kappan, February 1994)

²"The very best engineers and technical designers in the Silicon Valley industry are, nearly without exception, practicing musicians. (Grant Venerable, "The Paradox of the Silicon Savior" as reported in the "The Case for Sequential Music Education in the Core Curriculum of the Public School", The Center for the Arts in the Basic Curriculum, New York 1989.

³A 1994 Gallup Survey revealed that 93% of Americans agreed that music is part of a well-rounded education, 88% believe music helps a child's overall intellectual development, 85% believe communities should provide financial resources to support music programs, and 71% believe music education should be mandated by states.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

discipline to another. For example, the study of rhythm can facilitate a student's ability to perceive proportion and pattern in music as well as in arithmetic. Language skill building activities can as easily include song texts as the study of rhythm can include observation and representation of quantity and proportion. The study of musical thematic development, harmony, and form can include attention to systems thinking (for example, attention to the relation of "the part to the whole in ecological systems or biological processes [see Fritjof Capra "From the Parts to the Whole: Systems Thinking in Ecology and Education", Center for Ecoliteracy, Berkeley, CA]. Notational skill development can focus on the construction of music as a language that is developed through the appreciation of literature, creative writing, "whole language" learning and rigorous phonics (decoding skills).

B. What will be the major sources for the school's curriculum?

The school's core curriculum will be based on multiple sources, including the creators of widely-recognized successful programs who are directly involved with this school's development.

The Suzuki Method will be used as an approach to string instruction and musicianship. It will be adapted from the work of Gwendoline Thornblade (former director of the Suzuki School in Newton, Mass., see letter of support p.) and Founding Coalition member Rhoda Bernard (formerly theory teacher at the Suzuki School and current faculty member at New England Conservatory) (see biography, p.). The adaptation of the Suzuki concept for general education will be guided by Susan Grilli's book Preschool in the Suzuki Spirit and Nurturing Parents as Teachers: Conversations from Workshops in Suzuki Early Education. Ms. Grilli is also listed as a prospective advisor and partner in this school's development (see biography and letter of support, pp.) because she will be a major architect in the professional development of the faculty for the earlier grades (K-2).

The Kodaly Method will be used as a resource for choral singing for young children. It includes learning and sightreading folk songs from various cultures and movement/improvisation methods (The Dalcroze Method) will be grounded by the work of Mary Epstein (music education faculty at New England Conservatory, see biography, p.) and Jean Meltaus (New England Conservatory choral director and teacher in the Boston Public Schools, see letter of support p.). Attention to the inclusion of culturally diverse music and music-making processes will be guided by Paul Barringer (Wellesley College) and Michael Cain (jazz artist and director of diversity for New England Conservatory).

The development of musical literacy skills, composition and other representations of music will be based on the widely known work of Founding Coalition member Lyle Davidson (see biography, pp. which includes a short outline of the connections of symbolic literacy between music and language). An approach which draws on the Open Court Reading Program will be used as a reference for the simultaneous development of decoding and "whole language" reading approaches in both language and music reading.

Similarly, the widely published works of Jeanne Bamberger and her association with Cambridge Public Schools will be used as the basis for developing a curriculum focused on the connections between music and math (see letter of support outlining her intended contributions to the approach to music and math and her biography on pp.). Professor Bamberger's work will be closely monitored with respect to the Everyday Mathematics projects described below.

Academic curricular design will be modeled after the Everyday Learning Program successfully developed and researched at the University of Chicago. This approach uses information and challenges from day-to-day life to explore mathematics and other subjects. The Everyday Learning Program is interactive in both its usage of manipulatives and peer interaction. For example, Everyday Mathematics concepts are often presented in the form of a game and students are encouraged to create their own strategies which generate excitement in learning math. Students are required to collect data at home to use in class, which provides an immediate relevancy to the subject. The success of this curriculum is proclaimed by teacher and parent

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

testimonies, and demonstrated by standardized testing in music and academics. Everyday Learning has also recently published elementary social studies and science programs.

The Everyday Learning Program has been chosen not only because of its compatibility with comprehensive musical instruction, but because this approach also brings a wide range of academic standards of inquiry, hands-on experimentation and collaborative learning that can be employed in musical instruction as well. It is intended that in *both* the Everyday Learning curriculum and the music curriculum, students will work in small groups or pairs and use a variety of strategies to come up with solutions.

The Core Knowledge Sequence will be used as a guiding resource for academic content knowledge across the curriculum. The sequence provided in the materials will be used as an anchors for the learning projects designed by the teachers and as guideposts for accountability for content knowledge and learning objectives specified in the Massachusetts curriculum Frameworks. In this way, the faculty of this school, guided by educational consultants, will be challenged to organize a series of masterworks and/or essential concepts in literature, art, science, math and history as "worthy objects of study" to be covered in the design of interdisciplinary learning projects. The design of these projects will be guided by Dr. Ron Gwiazda, consultant to the school (see biography, p.) who has developed the Arts Connection Program for interdisciplinary learning through the arts with great success at Boston Latin School over the last decade.

Finally, creative movement, drama and visual arts instruction and resources will be offered students on a less intensive basis than music and will be designed for integrated of musical concepts whenever possible.

C. What educational theory, school design, or teaching methodology will be the foundation of the educational program?

"When the St. Augustine School in the South Bronx altered its curriculum to allow thirty per cent of the school day to be devoted to musical experience, remarkable academic attainment of the students resulted"— Betsy Aaron, ABC News

"Parents are their children's most important teachers and will be, life-long. Abilities that are developed in children through the cooperation of deeply caring adults, will help children become the self-reliant grow-up people they need to be to cope with an uncertain future."—from Susan Grilli, author of the book Nurturing Parents as Teachers: Conversations from workshops in Suzuki Early Education, founder of the Suzuki Pre-school, and prospective advisor to The Conservatory Lab School.

The central education theory of this school, as described previously, is based on the power of musical studies to organize the learning capacities of all students as indicated by mounting evidence reported in recent research and the personal experiences of the Founding Coalition members. What this school seeks to integrate is high quality musical experiences that begin with early involvement of parents and continue through to the growth of high academic achievement in later elementary school grades. In the final analysis, the quality of the school design and the teaching practices is a more important predictor of the success of this school than simply the quantity of time spent on musical studies and assuming that high academic standards will result.

The principle goal of the educational approach is to focus on *learning transfer from musical studies, to language and mathematical literacy skills*. in the earliest grades which will support the ability of every child to learn science and history, for example, without being impeded by the poor development of such skills. However, in aiming for an integration of literacy skills across subjects areas, it is equally important that our teachers must also keep in mind the individual integrity of each discipline.

The most important first step in establishing the school learning culture is to pay considerable attention to the professional development of the faculty as well as to train parents to participate in the education of their children. The professional development program

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

described later in this proposal outlines the course of empowering teachers and parents as partners in their shared responsibility to education their child through music.

The professional development program and the integration of school curriculum and assessment practices will be guided by Education by Design (see ref on p. #), a Boston-based educational consulting service. This organization, made up of "artist-teacher-researchers" with experience in academic programs that integrate the arts, will be responsible for overseeing the integration of the music and academics curriculum, assessment, and professional development. Collaborating with Education by Design, the school's faculty will design unique curricular units and projects adapted from the curricular resources previously cited. Ideas and practice will be constantly monitored and revised during the school's ongoing professional development. As a author of the Teaching for Understanding program developed at Harvard Project Zero and consultant for the Conservatory Lab School, Tina Blythe (biography, p. #) will be a chief consultant for teachers in their quest to design a project-based curriculum founded on the goal of high standards of early development of symbolic literacy across disciplines.

D. How will student performance be assessed?

At the Conservatory Lab School, the ongoing professional development of faculty will be the quality control on the assessment of student work. Teachers will be continually challenged by educational consultants and their peers to focus on development of competencies, interpretation of standardized test scores, coverage of content sequences, pre and post testing of specific academic skills, professional observations, and outside observations. Individualized student portfolios will be the central record keeping vehicles for these forms of assessment.

These "learning portfolios" are not just folders of student work but collections of carefully documented evidence of improvement of skill competencies and the emergence of new competencies. In addition, the assessment of students will be guided by the work of Founding members Davidson, Scripp and Bernard (see biographies on pages#) as well as materials from a rich variety of portfolio handbooks (Arts PROPEL, Teaching for Assessment handbooks, and the text Portfolio Practices: The Assessment of Children's Work will be used as guidelines), and published exemplars of student work and rubrics for their assessment (Exemplars: A Teacher's Solution). The final Conservatory Lab School learning portfolios will be organized around evidence of learning in music and the academics and will consist of (1) pre and post examples of student work, (2) evidence of parent conferences, (3) planned classroom observations, (4) observations from teacher journals, (4) results and interpretations of mandated and chosen standardized tests (The Iowas Test of Basic Skills, for instance) and evidence of meeting standards recently mandated in Massachusetts (MCAS) as well as local frameworks such as those offered by the Boston City Standards for Music Education.

Student Learning Portfolios will be used to profile learning over time and across curricular subjects that include diagnostic evaluation based on portfolio work, performance tasks and scores from standardized tests. Portfolios will be required to contain evidence of qualitative change in repeated performance tasks as well as diverse evidence of connections across disciplines. Standards of evaluation of music and artwork will be based on the Arts PROPEL project and assessment of academic portfolio work and will be guided by "Teaching for Understanding" frameworks (developed by Tina Blythe and David Perkins at the Harvard Graduate School of Education). Standardized tests in academics as mandated by the state (e.g., the Iowa Test of Basic Literacy Skills) will be used to measure academic skills. Portfolio conferences with students/parents, teachers and outside observers will be organized every month and comprehensive written reports will be sent home in January and June of each year. Computer-assisted musical portfolios will be based on the work of Paul Burdick and Ron Gwiazda (faculty, New England Conservatory and Boston Latin School).

E. How will students with special needs and those who cannot speak English proficiently be served in accordance with state and federal law?

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

According to Massachusetts charter school legislation, students with individualized Evaluation Plans which mandate services of 502.4(I) or 502.5 and higher can be best served by their home school district in the separate facilities recommended on their IEP's. Our approach is to first have parents make an informed choice during the registration process by being very clear about what the specific educational goals are for each child so that they agree that their child can be well served by our programs. Once enrolled, the school staff will learn as much as we can about all children and their families during our three-week summer session and design our own individualized plans for each child before school starts.

During the summer session, a baseline profile will be compiled for every new child's cognitive strengths and weaknesses through assessment of special needs, Spectrum Multiple Intelligence tasks and an inventory of special talents or cultural traditions which they would be willing to share with the school. A special education consultant would be hired to assist the faculty and the director with the process of establishing Individualized Education plan where needed by law. There is a budget for any special testing that may be required. One of the purposes of the summer program is to identify and address any potential challenges up front, before school starts so that every child enters school feeling welcome and valued.

For English as a second language learners, part-time native speakers would be hired as needed to assist the children in the classroom. All classes will be taught in English along with the languages of music. Every effort will be made by each classroom teacher to honor and incorporate the native tongue and the native culture of each child in his her class.

For children with special health care needs, the school will designate a place near the school office with a refrigerator and a bed. A public health nurse will be used three half days a week as designated by the Department of Public Health. That person will do vision and hearing screenings on every child, organize health records for each child and plan for the special needs of individual children during the school day. He/she will designate responsibility when she is not there. He/she will be a volunteer partner or grandparent of a child attending the school.

F. How will the school's schedule and calendar (use of time, length of school day and year) be structured?

The school year at The Conservatory Lab School will be lengthened to include a three week summer session in August dedicated to reflection, regeneration and planning for the next school year. These workshop/planning weeks will require the attendance of all teachers at all three weeks, new students in the first week, and new parents in the second week (see description of professional development plans below for more detail). The school calendar will be the same as that of the Boston Public Schools from September through the end of June

The length of the school day will be lengthened to include time for the various musical activities to be distributed through the week. Much attention will be paid to the development of an optimal balance between intensive learning times and times of rest and quiet in the establishment of the daily life of the classroom. Typically, the daily schedule will include time for school meetings, school-wide music listening and performance activities and instruction.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

Time of Day	Activities
8 AM	practice at home
9	<ul style="list-style-type: none"> • school meeting • listening • chorus/or performance • announcements and planning • snack
10	Music Period M - group lesson (cello, violin, piano) T - improvisation and singing W - keyboard and composition Th - group lesson F - percussion improvisation and singing
11	Language (and Music) <ul style="list-style-type: none"> • reading, dramatic play • read to write, write to read • listen and notate • draw and write • library time,
12 Noon	Brown bag lunch free play: sharing time; parents join in for show and tell parent conferences
1	rest time - no interaction, reading or drawing
1:30	Mathematics (and Music) <ul style="list-style-type: none"> • Everyday math project with manipulatives, Legos , puzzles, small group projects • numeracy, proportion and music • movement and math • composing, performing with numbers
2:30	Art, Science, Humanities <ul style="list-style-type: none"> • drawing • observation • representation of process, concept mapping • drama, improvisation, music, movement • create history, social studies
3:30	clean up
4-6	Extended Day School programs; day care time ESL; private lessons in music, visual art classes, computers: music, math and language drills; portfolio conferences
4-5	Teacher reflection on day, social time

4. Accountability

A. How will the school define, measure, and demonstrate success?

Accountability is a key responsibility of a charter school. The Founding Coalition of the School welcomes this challenge because an innovative school must be guided by ongoing research documentation, evaluation and revision. The charter applications serve as an accountability contract which requires the school to document the growth and evidence of quality in its administration, teachers and students, systematically and extensively.

At the Conservatory Lab School, the expected outcome of intensive study in music is not to produce young prodigies. Instead this school will use musical studies to provide a "common standard" for all students' learning that informs and supports teachers and parents as they engage children's' learning processes in all subjects at school and at home.

The primary tool of accountability process will be to create a Conservatory Lab School (CLS) "Comprehensive Evaluation Profile" to organize evidence of the school's ability to meet learning and school culture objectives. The Comprehensive Evaluation Profile is comprised of:

(a) Sample Student Learning Portfolios (including evidence of learning through documentation of project-based portfolio work, mandated Iowa Basic Skills test scores, Art PROPEL music assessment of musical production, perception and reflective thinking, standardized test scores, outside observations, portfolio conference reports, as well as overall interpretation of the each child's development by the teachers and outside consultants)

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

(b) Complete Teacher Professional Development Portfolios (including teaching journals, design work from planning sessions, evaluation of student work as a whole, action research projects guided by outside Teaching for Understanding consultants)

(c) School Research & Development Portfolio (including observations, interviews and survey research designed and conducted by teachers to address school-wide educational goals, themes, questions related to issues of accountability and ensuing improvement plans for the following year; quantitative and qualitative data displays summarizing results from the year's work)

The Conservatory Lab School Comprehensive Evaluation Profile will show clearly the progress toward stated goals, in terms of student performance standards as well as professional development. Profiles will be presented to the school community and will serve as the basis for revision of curriculum and assessment design work with guidance from education consultants as the school realizes its five-year plan. Concrete evidence of meeting school objectives will be drawn from the CLS Comprehensive Evaluation Profile developed for each annual report to the state.

B. Please list up to 5 clear and measurable student or school performance objectives and include how the school's progress will be measured relative to each of these objectives. As organized in Students Learning Portfolios and assembled into the school Comprehensive Assessment Profile, the following clear measurements of learning will be:

- students achievement scores by the Iowa Tests of Basic skills in the third grade and the MCAS tests in the fourth grade
- weekly pre and post skill assessment using the The Open Court Reading and Writing Program Frameworks
- performance on assessment tasks contained in the Everyday Mathematics Texts
- attitude surveys (based on the design of the Coopersmith learning attitude and motivation surveys)
- standardized creativity tests designed by Torrance Institute at the University of Georgia
- pre post tests based on Spectrum and Arts Propel assessment tools

C. How will the school ensure that it meets its goals?

The Conservatory Lab School can ensure that its teachers, parents, consultants, administrators and board members will dedicate themselves fully to the mission of this school. Teachers will be given extensive and ongoing professional development in the design and assessment of music, the academics and their possible interconnections. Parents will be given week-long summer sessions and will sign a "morally binding" contract obligating them fully to their responsibilities and roles in the success of their child at the school. Consultants will be carefully chosen and guided by Education by Design to be valuable ongoing resources to the whole school community. Administrators will be charged with supporting the school and its public reputation, but not at the cost of becoming absent from the everyday events in the school or by not getting to know each and every student. Board members will take full responsibility for raising the funds necessary to get the school started and sustain its reputation by becoming intimately familiar with its mission, its people and its impact on public school education. All members of this learning community will share in their responsibility to honor the privilege of a Massachusetts state charter by making this school successful and accountable the highest standards of education possible for every child in the school.

5. School environment

A. Please describe the ethos you expect to create in your school.

This school has as its core the belief that all children can learn through music and benefit in all areas of their lives through this learning. Building on this fundamental belief, the school will

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

offer arts education in a non-competitive environment in which all children are encouraged to achieve to their highest ability. As such, the school is not about producing prodigies or even necessarily identifying those gifted in music, but rather uses the musical arts as an entry point into the intrinsic motivation for learning for all students. Through the structure of Suzuki Talent Education and the problem-solving stance of Every Day Learning, students will receive a balance of highly disciplined and creative individual and group learning. The ethos of the school which follows from these core values is one of respect for each other, respect for the multiple abilities of children from both administration and teachers, and a highly supportive environment in which encouragement is offered for maximum learning and achievement. Teachers and students are learners, and teachers are committed to continuing their own professional development as they encourage children to become lifelong learners. Children are encouraged to be self-motivated, to learn cooperatively in groups, to applaud each other's efforts in all areas, and most of all, to love learning.

B. Please summarize the school's discipline policy or code of conduct.

Clear guidelines for acceptable behavior will be explicit for all students and will include attention to the following guidelines:

1. Respect for others. Students will be taught about acceptance of differences and how to problem solve through dialogue. Physical confrontations of any kind will not be tolerated, and students will be expected to use appropriate language.
2. Students will be expected to complete assignments and to not be disruptive in the classroom.
3. Students will be expected to follow the instructions of their teacher(s) and to participate in all activities involved in the curriculum.

Parents will be notified if students cannot comply with these basic guidelines and will be expected to work with teachers and administrators to address problems that arise. Parents are seen as an integral part of their child's educational process and, as such, will be included in all aspects of learning, including disciplinary issues. The principal of the school will be the disciplinarian of last resort, after teachers have exhausted all typical classroom strategies. In cases where disciplinary action is needed, every attempt will be made to separate the problem from the child, such that every member of the school community can focus on the principles of a constructive, learning community rather than isolate members of this community inappropriately. These guidelines will be reformulated in every year's professional development summer session and entered into every parent contract.

6. Enrollment

A. How many students will be enrolled each year over the five years of the charter?

Year 1(planning year): no students; Year 2: 55 students (K-2); Year 3: 75 students (K-3); Year 4: 95 students (K-4); Year 5: 115 students (K-5)

B. How will student applicants be recruited?

The Founding Coalition has drafted a detailed Marketing/Admissions/Enrollment Program that is included in the appendix (see pp.).

C. Describe your enrollment process, including a plan for a lottery.

Besides the deadlines outlined in the enrollment plan cited above, there are matters of detail that need further specification.

Attached to each brochure will be a student publication form designed to collect information prior to the formal enrollment process. The student publication will ask the names and ages of the children, address and home phone number of the parents, last school or current school attended and why the parent thinks that this charter school would be a good match for their child and other pertinent information (see pg.). Brochures and publications will also be

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

available by mail. An informal newsletter will be mailed to each application return. The newsletter will be the vehicle for chronicling the founding of the school and detailing specific needs and information. The main registration vehicle will be two CLS Registration Days at which orientation sessions will be held for potential parents detailing their responsibilities at CLS. Events and demonstrations by and for children learning through music will take place and applicants will be able to interact with members of the founding coalition who will be available to discuss with each family the needs of individual children applying.

Applications may be received up until the Friday, March 27th, 1999 deadline. If there are more applications than spaces available, a lottery will take place on the following week. Siblings will be enrolled together and receive one number in the lottery. New sibling applicants in future years will always be given first priority. The lottery will be a scripted, public event following a specific policy adopted by the board of trustees. Applicants for available kindergarten positions must be five years old by August 31 of the year they begin school in order to participate in the lottery. Other than proof of Boston residency, there are no admission criteria or screening devices for acceptance into CLS. Names will be drawn by grade level according to a detailed script. Letters of acceptance will be sent to parents and guardians who must sign and return a post card indicating that they are enrolling the child in the school by May 1999. A letter will be sent to parents of guardians of those children not selected and will include their child's waiting list number. The goal of the founding coalition is to have registration days and the lottery take place at the school building if at all possible.

7. Leadership & Governance

A. How will this school be governed?

This school will be self-governed. Policy development will be begun with the two Co-directors responsible for the school's management, academic, and artistic standards, and issues of accountability to the state charter. The school will be overseen by an independent board of trustees with one representative from the faculty and one from the parent board. A separate not-for-profit foundation will be established as the fundraising arm of the school. Staff development and issues of curriculum design and assessment will be the responsibility of the Curriculum and Assessment Supervisor. CLS will be administered on a day-to-day basis by the resident school Director and the teaching staff who are responsible for the health, safety and general well-being of the children. As a matter of policy, all children at all times are understood to be under the direct supervision of the teacher to whom they are assigned; unless specifically designated otherwise, no children are allowed to be without adult supervision. The professional teaching staff is expected to be fully certified or eventually certifiable under state guidelines and to exemplify the highest of professional teaching standards. It is the responsibility of the school staff to meet weekly to identify other areas where new school policy is needed.

B. Who will be the school's leader, or how will the Board select a leader?

The school will be co-directed by the Director of the Founding Coalition, Larry Scripp and the eventual Resident School Director, Mary Street. Larry Scripp will be directing the professional development aspects of the school including the creation and implementation of academic curriculum, assessment, research and accountability plans. Mary Street will be developing and implementing the arts curriculum, the school's day-to-day operations (beginning in the summer of 1999), and the management of faculty. Both Larry and Mary will share responsibilities for public relations, recruitment of students, board development, site development and the hiring and professional development of faculty beginning with the issuance of the charter. The Chair of the Board of Trustees will be recruited from the prospective board members listed in the appendix (pp.).

C. Summarize the job descriptions of the Board, school director, and other key personnel.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

The executive committee of Board of Trustees will consist of a Chairman, Vice Chairman, Treasurer, Clerk who is also its legal counsel, two members at-large and the two School Co-Directors, ex-officio. This committee will provide leadership for the rest of the Board. The Board's primary responsibility is to establish overall policy and to ensure financial stability. The board has the responsibility for the effective implementation of the policies. The Board of Trustees shall: 1) Maintain the trust represented by the charter and preserve the school's independence; 2) Provide for long-range planning consistent with the philosophy, objectives and policies of the school; 3) Develop sufficient financial support for the effective operation and future of the school through working with the school's not-for-profit foundation, 4) Establish annually the budget of the school which will have been submitted to it by the Operations Committee, 5) Select, nurture, evaluate, retain or terminate the School Directors, 6) Delegate administrative functions to the Directors including the power to dismiss students and to appoint or remove employees, 7) Evaluate the school's effectiveness with respect to its stated philosophy and objectives, 8) Evaluate the Board's performance in the discharge of its responsibilities, and 9) form the final court of appeal as necessary to resolve internal issues.

The job description of the Co-Directors is as follows: 1) The Co-Directors will be the chief Executive Officers, official advisers and executive agents of the Board and its Executive committee, 2) They will exercise general superintendence over all affairs of the school and bring such matters to the attention of the Board as are appropriate to keep the Board fully informed to meet its responsibilities, 3) They have the power, on behalf of the trustees, to sign any and all contracts for which funds have been allocated by the Board in the approved operating budget, or in any capital budget or emergency expenditure authorized or approved by the Board, 4) Within the policy guidelines established by the Board, the Directors will develop the institutional program, provide administrative and educational leadership, employ and discharge personnel, enroll and dismiss students, prepare the annual budget with the Operations Committee and have responsibility for the day-to-day operations of the school.

8. Capacity

A. What collective experience does your applicant group bring to this venture?

The initial members of the Founding Coalition of the Conservatory Lab School for Learning Through Music first came together in the fall of 1997 in order to organize the prospectus that was submitted in November, 1997. All four members of the original coalition have worked together as faculty and administrators at the New England Conservatory of Music. Dr. Larry Scripp and Lyle Davidson have worked together for over 25 years as researchers in music, arts education, child development and computers in education at Harvard Project Zero and as nationally known consultants in assessment of arts programs in schools. Lyle and Larry are credited with taking a formative role in the creation of the Arts PROPEL portfolio assessment for music program including New England Conservatory and the Pittsburgh Public schools and have numerous publication to their credit (see biographies pp.)

B. Please summarize each founder's, and/or board member's experience, qualifications and applicable skills.

Larry Scripp is an accomplished musician, educator, researcher, and author. He is a composer and conductor, a senior faculty member of New England Conservatory, and a research scholar and consultant for arts in education at the Harvard Graduate School of Education where he completed his doctorate on the development of musical literacy skills in young musicians under the guidance of Howard Gardner. His publications include books on the development of 'authentic' measures of students' learning and development in the arts, computers in music education and has become a widely known consultant and workshop leader in the arts and has formed a Boston area consulting firm, Education by Design, which provides educational design consulting services in curriculum, assessment, and professional development programs for

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

public schools committed to a substantive role for the arts in education. He will serve as Director of the Founding Coalition and Co-Director of the Conservatory Lab School.

Mary Street has over twenty years of experience working in and managing non-profit organizations. She has directed programs for children and adults and is currently the director of Creative Arts, a school which serves over thirty communities with multi-disciplinary, multi-generational programs. In conjunction with a longstanding commitment to arts education, she has served on several committees in North Reading, including a principal search committee and the strategic planning committee for the schools. She will serve as Resident Co-Director of the Conservatory Lab School.

Lyle Davidson is a nationally known music educator, author and researcher. He is currently chair of the Undergraduate Theory Department at New England Conservatory and a senior faculty member of the Music Education Department. His numerous publications cover a range of topics from early childhood musical development to assessment in the arts to arts-based school reform efforts. At the Conservatory School he will serve as a founder on the board of trustees and act as advisor to the school in early child development and the development of symbolic literacy in music, language and mathematics.

Rhoda Bernard is a member of the undergraduate theory faculty at New England Conservatory, a recording artist, holds degrees in Government from Harvard University and is currently a student in Arts in Education at the Harvard Graduate School of Education. At the Conservatory Lab School, Rhoda will draw on her experience as a music educator with young children, her work as a portfolio design consultant, and her graduate studies in Arts in Education to serve as a long-term field research consultant in the area of portfolio design and assessment.

Prospective Board of Trustee Members include:

Board Member	Experience/Qualifications	Skills
Gerry Slavet	President, Concert Production	Advisor on fund raising and site development
Dick Carter	New England Conservatory Trustee and School Committee Leader, Nahant School District, New England Conservatory Overseer	Advisor on fundraising and partnerships with educational institutions
Kitty Pell	Consultant for School Health Policies in Public Schools, New England Conservatory Trustee	Advisor on board development, fund raising and site development
Stephanie Perrin	Headmaster, Walnut School for the Arts	Advisor on school development planning
Lyle Davidson	Nationally Recognized Music Education, Researcher	Advisor for school accountability in the connection between academics and music
Alan Fletcher	Provost, New England Conservatory	Advisor on institutional partnerships
Richard Colwell	Nationally Recognized Music Educator in Policy and Program Evaluation	Advisor for research and evaluation aspects of the school program
Arthur Thompson	Former Vice President of Boston University, Provost for Wentworth Institute	Advisor for academics
Ron Gwiazda	Assistant to the Headmaster and Special Programs for Boston Latin School;	Advisor for curriculum frameworks in arts and academics
Christine Taylor	Executive Director, The Boston Music Education Collaborative	Advisor on music education programs in Boston Public Schools
Michael Cain	Director of Cultural Diversity at New England Conservatory	Advisor on diversity in the music Curriculum
Jeanne Bamberger	Professor of Art and Humanities at MIT	Advisor on mathematics and music curriculum

Please see resumes of selected Founding Coalition Members, prospective advisors and prospective board members in the appendix for more details.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

C. Please provide a list of potential partnerships and accompanying letters of support.

Potential Partnerships with The Conservatory Lab School

Potential Partnering Institutions	Key Liaison	Purpose
Harvard Graduate School of Education	Jessica Davis, Head of Arts in Education Program	Development of Internship Program
Boston Music Education Collaborative	Christine Taylor, Executive Director	Program Development Standards for Public Schools
Education by Design	Larry Scripp	Development of overall Professional Development program and School Accountability Plans
Preparatory School and Continuing Education	Mark Churchill, Director	Development of Faculty and School Programs
Boston Children's Museum	Jean Dahmen	Development of hands-on Learning Projects

Potential Consultants with the Conservatory Lab School

Key Consultants	Institutional Affiliation	Purpose
Will Davis	Berklee College of Music, Chair of the Board of Trustees	Board Development
Susan Grilli	Suzuki Pre-School in New York City	Design and Implementation of Professional Development Workshops
Tina Blythe	Harvard Graduate School of Education, Teaching for Understanding Program	Design and Implementation of Academic Curriculum and Assessment Frameworks
Heidi Hayes Jacobs	Teacher's College, Columbia University	Workshops based on her books <u>Mapping the Big Picture: Integrating Curriculum and Assessment K-12</u> and <u>Interdisciplinary Curriculum: Design and Implementation</u>
Rhoda Bernard	New England Conservatory	Management of School Portfolio and Internship program
Paul Burdick	New England Conservatory	Computer Portfolios and Learning Technologies
Mary Epstein	New England Conservatory	Early childhood singing and movement programs
Warren Sendars	Director of Cambridge Community Performance	Curriculum Development Consultant for Listening Projects

9. Facilities and Student Transportation

A. Describe the viable options for a facility for this school.

The founding coalition will begin the process of determining options for facility for the school in February, 1999. Once the charter is awarded, the Founding Coalition and the board of trustees will appoint a site committee to investigate three options: (1) the leasing of a space within the prescribed budget; (2) securing a partnership with a Boston-area cultural (e.g., Boston Symphony Orchestra), educational (e.g., New England Conservatory of Berklee College of Music) institution or business (Gillette or Malden Mills) for the purpose of securing commercial space for the school, and/or (3) develop plans for a building endowment through the formation of the not-for-profit Conservatory Lab School Foundation. Upon advisement the Founding Coalition decided not to open the school until September, 1999 to allow for optimal range of choice of facilities, build institutional partnerships and/or have the time to establish an endowment for the purchase of an appropriate facility.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

B. Why were these sites chosen?

As indicated above, no sites have yet been chosen. However, because of the expanded need for space because of music lessons, ensemble performance and storage of instruments, the school building will need sizable stage area, practice rooms in addition to three large classrooms, an administrative office and space for greeting visitors.

C. What renovations might be required? How might the renovations be financed?

Because the school does not open until September, 1999 this question is not applicable at this time

D. Describe the transportation services that the school will provide to eligible students.

The Conservatory Lab School plans to contract with the Boston School District to provide busing for all children living in the city who desire it as made available by law. School hours will begin at the same time as those of the other elementary schools in the city, but afternoon hours extend beyond the normal hours of Boston Elementary Schools. Consequently, transportation will be provided in the morning but not in the afternoon. Required attendance in extended school hours means that parents provide their own transportation. However, the school will help organize transportation pools for families unable to make late pickups at the school.

10. A day in the life of a student

8:00 AM: After breakfast at home, Jenny, a fifth grader and Jim, her brother in Kindergarten, begin practicing violin with their parents; Jenny and her father are practicing Vivaldi's Concerto in a minor; Jim is improvising on the folk tunes "Twinkle, Twinkle, Little Star" and "Go Tell Aunt Rhody" with his mother.

In the meantime, Conservatory Lab School teachers and new interns from the Harvard Graduate School of Education field study program arrive to clean up from the previous day's extended hour art classes and group music lessons. After cleanup, the teachers prepare for the lessons of the day. Jenny's fifth grade teacher has prepared a math lesson of fraction games in order to develop experiential understanding of metric conversions; for language, there will be sentence starter games with antonyms and synonyms where poems and stories will be read, edited with new adjectives, and read aloud again. Jim's Kindergarten teacher is planning a new path of discovery while exploring pre-reading skills and preliminary exercises in mathematical processes designed to lead smoothly to fifth grade level work 6 years later. Because these teachers share their planning work with each other this morning, they are able to discuss their curricular plans in preparation for the "design consultant" meeting later that afternoon.

9:00 AM: As the children arrive for their morning school-wide meeting, the music of Bach's Double Violin Concerto followed by Paul Winter's "Sun Singer" are played over the loudspeakers. The Bach is music that the children know well; the Paul Winter music CD has been chosen by the fifth grade because they have been reading stories about whales which they will recite to their Kindergarten Reading Buddy later in the day. After announcements have been made about the day's activities, the children sing a two-part choral piece based on Dr. Seuss nonsense rhymes. This collaborative composition was written on the computer earlier in the year. The kindergarten students seem particularly interested in finding the rhythms written on the printed piece of music: they count the notes according to the syllables in the text and are finding the end of the phrases as if they are reading the music!

10:00 AM: After a quick snack, the children begin an hour of musical practice, performance and play. Today the younger children have percussion improvisation and singing while the older children are taking small group lessons in keyboard composition. The percussion playing is based on improvisation on patterns of one to three claps, while the older children are inventing ways to write down clapping patterns. Both groups listen to a section of Stravinsky's The Rite

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

of Spring which inspires them and illustrates the power of ensemble percussion and shows how chords can be played repeatedly on the piano for a percussive effect. Later, during lunch time, these children will share their work (now a part of their music portfolio) with parents and visiting musicians who attend a "learning-power lunch" with their children. The last few minutes of the lessons are devoted to journal writing, in which all children to write and reflect on what they have learned. They might, for instance, compare their first attempts to write music the week before with their work today.

11:00 AM: In the Music and Language Hour, after a warm-up activity based on antonyms and synonyms (as had been planned earlier that morning) children in both age groups are challenged first to listen to a poem, then begin to write an original poem, and, finally collaborate with peers to find a way to integrate their rhythm clapping or keyboard chords with both the original poem and their newly composed poems. For kindergartners, the poem they first encounter is "April Rain Song" by Langston Hughes; the fifth graders read "A Bird Came Down The Walk" by Emily Dickinson. Both poems were chosen from the Core Knowledge Sequence Resource book and will be re-explored for their word color imagery later in the week.

12:00 noon: There is excitement in the air this brown bag lunch period because parents have arrived for informal conferences with their children to review their "learning-portfolio" work. Although parents receive a book of exemplars to guide their judgment of their children's work, more often than not these children surprise everyone with their richly inventive work. [Later, this work is assessed for a wide range of learning goals.] Today Montana, Jim's friend in Kindergarten, surprises his mother with three drawings (see appendix pp.). The first element of his portfolio is a drawing of a dinosaur, which he was inspired to do after listening to The Rite of Spring; the music reminded him of dinosaurs and of a Shel Silverstein poem he read a month ago! The second piece is a composition he concocted with squares and circles that show the melodic contour and changing durations of each "note". The final picture (drawn just that morning) is a second reaction to Stravinsky's The Rite of Spring. The teacher and parent both agree that this child has discovered much about the texture of music. Later that afternoon, the teacher discovers that the child has included invented writing in his own newly-begun story book. The instructor and his colleagues are certain that these new attempts at symbolic representation are having dramatic effects in the child's study of language and music. The teacher can't wait to e-mail the parent later that afternoon to relay this discovery!!

1:00 PM: Rest time. Jenny draws a self-portrait while Jim falls asleep.

1:30 PM: In music and mathematics hour, it is time for the fifth grade decimal conversion task games to get underway. The kindergartners are playing with serialized rods in strict proportion of 1:2:3 and are challenged to create various ways of combining them so that they are all arranged at the same height. Later on the teacher suggests performing clapping patterns to express the different proportions of rods making up the whole of each stack. In the fifth grade class, the children attempt to reconstruct fractions from decimals and then arrange them into interesting rhythmic patterns.

2:30 PM: In Art, Science and Humanities, the Kindergarten class is creating geographic representations of the seven continents; they are studying stories related to stories about the American Revolution and identify continents and oceans in response to a lesson in democracy and monarchy. The fifth graders are busy plotting fractions as parallel lines, then trying to measure the convergence of parallel lines suggested by reproductions of Renaissance paintings employing linear perspective. These activities are the result of summer session planning sessions, and documentation from this work is entered into the learners' portfolios.

3:30 PM: After clean-up and snack time there is a quiet play or rest time. The same music heard in the morning now wafts throughout the school.

4:00-5:30 PM: Extended day school programs supervised by interns and volunteer parents now begin. For most kindergartners, these are day care programs; for older children, these programs mean private lessons in music, visual arts classes, or computer projects. During this period the classroom teachers meet to reflect on the day's work and to share examples of student work

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

with one another. The teachers agree that three drawings discovered during the lunch time parent portfolio meeting are candidates for the school portfolio, a major ingredient of the school evaluation meetings coming up at the end of the semester.

5:30 - 6:00 PM: Parents pick up kids who are ready to return home for dinner. They will review the day's activities and the parents will enter these stories in their home journal entries.

III. Budget, Financial Management and Human Resources

1. Budget

(pages#)

2. Budget Narrative

A. Briefly justify expense projections and show the calculations of each line item in the budget.

(pages#)

B. Please explain who will manage the school's finances and what controls will be put in place.

Financial management of the school will be handled primarily in-house with an external annual audit. A standard accounting package will be used to produce payroll and to generate financial reports including balance sheets and budget reports. The Treasurer of the Board will work with the Principal to ensure funds are being properly managed and reports will be given to the Board at each meeting. The Principal will have check signing capability, as well as the President and Treasurer of the Board, and a maximum check amount capacity for the Principal before Board approval will be established. Fund accounting principles will be used to ensure proper allocation and expenditure of all income. The Office Manager will have bookkeeping skills and will have as part of his/her job description the day-to-day management of all accounts. An external auditor will be hired to conduct an annual audit to further ensure accounting principles are being properly maintained.

3. Human resources

A. Please indicate the number of faculty to be hired and provide a summary of the hiring criteria for the school's teachers and staff.

Number of full-time faculty hired: FY2000: 3; FY2001: 4; FY2002: 4; FY2003: 5

Number of part-time faculty hired: FY2000: 3; FY2001: 4; FY2002: 4; FY2003: 5

Hiring Criteria for full-time faculty: state certification or equivalent; at least three years teaching experience at appropriate age level; significant experience with musical training; significant skills in visual arts, theater, Spanish, movement or as a remedial math/reading specialist; significant experience with portfolio assessment is desirable; significant interest in classroom research, collaborative teaching planning time, ongoing personal professional development and school accountability issues; commitment to the process and time commitment of building a school community is paramount.

Hiring Criteria for part-time music/arts specialists: degree in music/arts; state certification or equivalent is desirable; at least three years teaching experience at appropriate age level; additional significant skills in visual arts, theater, Spanish, movement or as a remedial math/reading specialist; significant experience with portfolio assessment is desirable; significant interest in classroom research, collaborative teaching planning time, ongoing personal professional development and school accountability issues; commitment to the process and time commitment of building a school community is paramount.

The Conservatory Lab School

(Final Application for a Public Charter School 1998)

B. What will be the salary range for teachers and administrators?

Salary range for administrators (\$30,000 to \$50,000)

Salary range for full-time teachers (\$40,000)

Salary range for part-time teachers (\$12,000 to \$15,000)

(see page# for more details)

C. What is the school's plan for professional development?

For Conservatory Lab School faculty professional development opportunities begin in early August with a three-week workshop and last throughout the school year.

During Week One teachers will spend time with newly enrolled children, trying out new teaching projects, collecting baseline data on each child's cognitive, emotional, physical and artistic skills, and observing other teachers doing the same. A detailed profile will be constructed of every student at the end of the week as well as new curricular projects, assessment techniques and teaching techniques.

During Week Two teachers will spend time with parents new to the school, going over the mission of the school, sharing the student profiles and reviewing exemplary work, going over and role playing the parent-contract responsibilities, and working collaboratively to design education plans, including learning goals, and to review the special needs of each child. Teachers will have time to reflect on this work with their peers at the end of the week.

During Week Three teachers will spend time working independently and collaboratively with each other and their interns to design new curricular and assessment projects, make school curricular timelines and review the school portfolio and accountability documents from the previous year.

During the entire summer professional development sessions teachers will explore new techniques, teaching materials and acquire new skills with the guidance and mentorship of educational consultants and specialists hired by the school.

Ongoing professional development sessions will occur by way of bi-weekly meetings throughout the year, e-mail feedback networks, and special presentations by highly qualified educators.

D. How will faculty and administrators be evaluated?

Faculty and administrators will be evaluated at the end of each fiscal year.

Evaluations for teachers will be based on each teacher's portfolio (which includes a year-long journal, systematic observations of changes in children's behavior, attitudes and work, exemplars of a range of student work, examples of curricular and assessment design work, evidence of positive and constructive interaction with students, other teachers, and parents, and a self-evaluation), a year-end review with peers and administrators, and outside evaluation by consultants.

Evaluations for administrators will include a peer review and a board of trustees review based on the school portfolio (which includes sample teacher portfolios and a school profile of academic and artistic achievement, survey data, progress with research and development projects, and self evaluation of work).

<p style="text-align: center;">The Conservatory Lab School (Final Application for a Public Charter School 1998)</p>

IV. Action Plan

A. Outline the strategy for getting the school open.

The school will open for the first professional development seminar in August, 1999. Before this opening several deadlines will be met:

February, 1998 - receipt of the charter.

April, 1998 - establishment of a board of trustees which will commit to the raising of necessary funds outlined in the budget by January, 1999.

May, 1998 - establishment of a site committee dedicated to exploring a wide range of resources for establishing a permanent home for the school and/or a institutional partnership that would provide a site.

June, 1998 - establishment of a not-for-profit fund raising foundation to raise funds through private and government foundations.

September, 1998 - begin procedures for recruitment of a student pool for the school through a series of public demonstrations and visits to Boston area preschools; announce the beginning of a fund-raising drive for the school.

January, 1999 - begin formal enrollment procedures for the school including parent/student workshops and signed commitments to the school mission and policies; begin interview process for faculty, consultants and interns.

April, 1999 - announce the results of the fund-raising efforts and the formation of institutional partnerships; host a random drawing of students from the pool; send out registration notices and establish a waiting lists.

May, 1999 - meeting workshop with prospective parents and newly- hired teachers.

August, 1999 - professional development summer session.

September, 1999 - school opens.

B. Specify how responsibilities will be delegated, and to whom.

Responsibilities for enacting the action plan will rest with the co-directors of the school: Larry Scripp and Mary Street. Co-directors with the help of other members of the founding coalition will form the board of trustees, designate the chair of the board, and designate board members to serve on either the fundraising or site development committee.

The co-directors, with the input and approval of the Founding Coalition, will be responsible for designing and implementing the recruitment plan, hiring faculty and conducting public relation events.

C. Provide a clear timeline from receipt of the charter to the opening of school. (as indicated above)

<p align="center">The Conservatory Lab School (Final Application for a Public Charter School 1998)</p>

V. Attachments

Page(s)	Content
23-24	The CLS Marketing/Recrutment, and Admissions Plan
	Letters of Support
25	Christine Taylor, Executive Director, Boston Music Education Collaborative
26-27	Dr. Ron Gwiazda, Boston Latin School
28	Alan Fletcher, Provost, New England Conservatory
29	Jessica Davis, Harbard Graduate School of Education
30-31	Stephanie Perrin, Walnut Hill School for Artistic and Academic Excellence
32	Arthur Thompson, Former Provost, Wentworth College
33-34	Gerald Slavet, President, Concert Production, Inc.
35-36	Katherine M. Pell
37-38	Gene D. Dahmen
39-40	Lyle Davidson, New England Conervatory
41-44	Jeanne Bamberger, Muisc and Theater Art, Massachusetts Institute of Technology
45	Susan Grilli, Consultant in Education
46-49	Richard Colwell, New England Conservatory, Chair, Music Education
50	Richard Carter
	Mark Churchill, Director, Preparatory and Continuing Education at New England Conservatory
	Bios of Founding Coalition
	Larry Scripp, Ed.D
	Mary Street, Director, Creative Arts
	Lyel Davidson
	Rhoda Bernard

	Start-up Phase	School Opening (9/99)	Fiscal Year 2001	Fiscal Year 2002	Fiscal Year 2003
	Feb. 98 -> Sch Opening	Fiscal Year 2000			
I. Revenues					
Tuition		408,815	557,475	706,135	854,795
Transportation Supplement		34,595	47,175	59,755	72,335
State Grants	50,000	50,000	50,000		
Foundation Grants	30,000	30,000	15,000	20,000	
Private Funds (plus surplus from previous year)	100,000	100,000	50,000	50,000	25,000
Surplus or deficit from previous year		105,800	58,884	31,276	3,114
Donated Resources					
Total Revenues	180,000	729,210	778,534	867,166	955,244
II. Expenditures					
Professional Salaries					
Director/Headmaster (FT)	10,000	50,000	46,350	47,741	49,173
Supervisor (PT)	10,000	30,000	25,750	26,523	26,523
Teachers (FT)		120,000	180,250	222,789	229,473
Teachers (PT)		24,000	39,000	56,000	75,000
Teaching Interns (PT)		30,000	40,000	50,000	60,000
Payroll taxes - FICA/MTRF		10,540	14,049	16,773	17,276
Benefits - Worker's Comp		3,400	4,532	5,411	5,573
Benefits - Medicare		2,465	3,286	3,923	4,040
Benefits - Health Insurance		25,000	25,000	25,000	25,000
Total Professional Salaries	20,000	295,405	378,217	454,159	492,058
Administrative Staff					
Custodial	2,000	18,000	18,540	19,096	19,096
Clerical	5,000	25,000	25,750	26,523	26,523
Educational Consultants	4,000	24,000	24,000	24,000	24,000
Research & Internship Coordinator	5,000	10,000	12,000	14,000	14,000
Consultant for Financial Planning	15,000	25,000	25,000	25,000	25,000
Total Administrative Staff	31,000	102,000	105,290	108,619	108,619
Facility					
Rent		60,000	72,000	84,000	108,000
Mortgage					
Renovation/Construction					
Debt Service(Principal and Interest)					
Utilities		20,000	21,000	22,200	23,300
Telephone		6,000	6,150	6,304	6,500
Total Facility	0	86,000	99,150	112,504	137,800

	Start-up Phase Feb. 98 - Sch Opening	School Opening (9/99) Fiscal Year 2000	Fiscal Year 2001	Fiscal Year 2002	Fiscal Year 2003
Material/Supplies					
Textbooks		19,250	7,000	7,000	7,000
Instructional Equipment		5,500	2,000	2,000	2,000
Office/Classroom Technology		7,200	9,600	12,000	14,400
Library		27,500	10,000	10,000	10,000
Office Furniture		6,000	6,000	6,000	6,000
Classroom Furniture		11,000	4,000	4,000	4,000
Art Equipment/supplies		5,500	7,500	9,500	11,500
Music Equipment		11,000	15,000	19,000	23,000
Total Materials/Supplies	0	92,950	61,100	69,500	77,900
Other Costs					
Contracted Services		5,000	5,000	5,000	5,000
Business Services		21,876	23,356	26,015	28,657
Marketing/Development		5,000	5,000	5,000	5,000
Staff Development/Training	6,000	12,000	12,000	12,000	12,000
Transportation		34,595	47,175	59,755	72,335
Food Service		8,000	3,000	3,000	3,000
Insurance		7,500	8,000	8,500	9,000
Total Other Costs	6,000	93,971	103,531	119,270	134,992
Other Start-Up Costs Only					
Curriculum Development	5,000				
Printing and Copying	5,000				
Student and Staff Recruitment	5,000				
Travel/Transportation					
Telephone/Fax/Postage	2,200				
Total Other Start-Up Costs	17,200				
Total Revenues	180,000	729,210	778,534	867,166	955,244
Total Expenditures	74,200	670,326	747,288	864,052	951,370
Balance*	105,800	58,884	31,246	3,114	3,874

*note that the projected surplus based on fundraising projections in the first years carry over until FY2003; note that if building expenditures are donated through a partnering institution projected fundraising needs will be significantly reduced.

Budget Items

Revenues:

Tuition: Average per pupil tuition for the city of Boston is \$7433 x 55 students (K-3) for FY 2000, \$7433 x 75 students (K-3) for FY 2001, \$7433 x 95 students (K-4) FY 2002, \$7433 x 115 students (K-5) for FY 2003 (no change in tuition is forecasted in these figures).

Transportation Supplement: Boston per pupil amount of \$629 x 55 (FY2000), \$629 x 75 (FY2001), \$629 x 95 (FY2002), \$629 x 115 (FY2003) (no change in supplement is forecasted in these figures).

State Grants: \$50,000 for startup phase and the next two years will be used for faculty recruitment and professional development, planning costs and student recruitment.

Foundation Grants: Once the charter is awarded, the Conservatory Lab School Founding Coalition will seek foundation grants designed for charter schools that support the arts in education (e.g., Bernstein Education Through the Arts Fund (BETA), Boston Foundation Grant, The Challenge Foundation, Fidelity Foundation, etc.) and research in arts in education (conservative fund raising goals are included in the budget).

Private Funding: Once the charter is awarded, the Conservatory Lab School Founding Coalition will develop a plan for securing private funding through the creation of a not-for-profit foundation that will target funds for building facilities, internship program, research studies, and providing more musical instruments and other print and electronic media learning resources (conservative fund raising goals are included in the budget and note that the school begins to stabilize fiscally in the fifth year without continued fundraising).

Donated Resources: Once the charter is awarded, the Conservatory Lab School Founding Coalition will seek to secure donated resources from sponsoring cultural and educational institutions in the Boston area (e.g., donated facilities, instruction or cultural events from New England Conservatory, The Boston Symphony Orchestra, Berklee College of Music, etc.) to offset costs in all areas (no estimate is given in budget).

Expenditures:

Professional Salaries:

Director of School Operations (Headmaster): (\$10,000 startup retainer; \$50,000 per year; 3% increase per year).

Director (Supervision) of Educational Research, Assessment & Curriculum Development: (\$10,000 startup retainer; \$30,000 per year; 3% increase per year)

Teachers (Full Time): FY2000: 3 teachers x \$40,000 annual salary; FY2001: 4 teachers x \$40,000 annual salary; FY2002: 5 teachers x \$40,000 annual salary; FY2003: 5 teachers x \$40,000 annual salary

Music Teachers and other Specialists (Part Time): FY2000: 2 teachers x \$12,000 annual salary; FY2001: 3 teachers x \$13,000 salary; FY2002 4 teachers x \$14,000 salary, FY2003: 5 teachers x \$15,000 salary

Teaching Interns (Part Time): FY2000: 3 interns x \$10,000; FY2001: 4 interns x \$10,000; FY2002: 5 interns x \$10,000; FY2003 6 interns x \$10,000.

Payroll Taxes FICA/MTRF: 6.2% of total FT salaries.

Benefits - Worker's Compensation: 2% of total salaries.

Benefits - Medicare: 1.45% of total FT salaries.

Benefits - Health Insurance: \$5,000 per employee per year.

Administrative Staff:

Custodial Staff:

One full time custodian: startup retainer of \$3000; \$18,000 annual salary with 3% raise thereafter.

Clerical Staff:

Startup phase: startup retainer of \$5000 for secretary retainer prior to school opening; one full time secretary/receptionist with \$25,000 salary (and 3% raises thereafter).

The Conservatory Lab School

(Public Charter School Final Application 1997-98)

Educational Consultants:

Startup costs include Education by Design initial overseeing hiring process and professional development institute (\$4000).

Consulting Services will be managed through Education by Design estimated at \$2000.00 per month for the purpose of coordinating curriculum development, student assessment and a school accountability plan).

Research and Internship Program Coordinator: startup retainer for \$5,000; FY2000 \$10,000; FY2001 \$12,000; FY2002 and FY2003 \$14,000

Consultant for Financial Planning, Fundraising and Institutional Development: (\$15,000 startup retainer; \$25,000 per year).

Facility:

Once the charter is awarded, the Conservatory Lab School Founding Coalition will seek to secure facilities in the Boston area; the school delayed its opening to September 1999 in order to accommodate the task of locating facilities and raising funds necessary for startup costs for the first two years in particular.

Rent: figures reflect estimates of \$1000 per room of commercial space.

Utilities: figure estimates are based on an appropriate square footage necessary for the size of the school.

Telephone - costs are based on estimated yearly telephone service fee of \$5000 and \$12,000 for installation of the initial telephone system.

Materials/Supplies

Textbooks: estimated \$350 per child.

Instructional Equipment: estimated \$100 per child.

Office/Classroom Technology: leasing 6 computers and peripherals at \$100 per month.

Library Resources: \$500 per child.

Office Furniture: estimated at \$500 per month.

Classroom Furniture: estimated at \$200 per student.

Art Supplies: estimated at \$100 per child.

Musical Equipment: estimated \$200 musical instrument cost per child.

Other Costs:

Contracted (Accounting) Services: contracted yearly audit estimated at \$5000 per year.

Business (Management) Services: contracted financial management and operational support services estimated at 3% of total revenues per year.

Marketing/Development: Printing budget estimated at \$5000 per year.

Staff Development/Training: Starting with the summer before the school opening there will be two week professional training workshops every year with facilitator/trainers in academics (\$4000) in music/arts (\$4000) and pedagogy/curriculum/assessment (\$4000).

Transportation: \$629 per student contracted through the Boston School Department.

Food Service: students will bring lunches; funds for supplementary snacks (\$3000 per year) and cooking kitchen facilities (\$5000 first year only)

Insurance: estimation based on charter school of a similar size.

Other Startup costs:

Curriculum Development: costs of purchasing workshop materials and supplies for workshops and research documentation of the recruitment and assessment process.

Printing and Copying: information brochure, application, recruitment and fund raising materials.

Student and Staff Recruitment: costs associated with hiring process and admissions process for the school.

Advertising: for recruitment and staff positions.

Telephone/Fax/Postage: for recruitment, admissions, and fundraising.

The Conservatory Lab School Marketing, Recruitment and Admissions Plan

I. Primary Principles for the CLS marketing/admissions process:

Fairness is fundamental.

Because the procedure for admissions policy must be entirely free of bias, the application pool will not be targeted to special or elite populations of children and the final stages of the admissions process will be based on the random selection of children from a sufficiently large pool of applicants.

The pool of applicants must be broad and diverse.

There must be enough publicity for the school so that a sufficiently diverse pool of applicants is created by March, 1998. Though special populations can be targeted for publicity (such as preschool children in programs who are already involved with the arts (ballet, Suzuki schools, etc.) it is all the more important that other populations of children not traditionally associated with the arts (preschool children in Head Start programs, etc.) will also be targeted to insure a balanced representation of public school children. The selection pool will need to be at least 300 applicants drawn from a variety of recruitment sites in order to insure that a sufficiently diverse population is represented in the school admissions process.

Communication of school vision must be clear and consistent.

It is essential that the communication of the school's mission, vision, admissions process, and expected student and family responsibilities must be clear, consistent and timely. CLS, like all charter schools, must make its mission clear to all prospective parents so that they can decide whether an alternative public school program is right for their child. In this case, parents must decide that their children are most likely to benefit from learning academic subjects through the arts and that they will be able to provide support for their child to succeed in a school with this mission fully realized.

Interaction with Worcester community must be open and informative.

In addition to printed information, CLS events should consider carefully the quality of interaction and feedback with the community; demonstration days, open forums and radio show appearances should all be scripted to include common themes, anecdotes, mission statements and anticipated questions concerning the school; if possible, more than one representative of the school Founding Coalition should attend every major media event.

The entire process must be public.

The entire admissions policy must be available for public scrutiny; issues of fairness, school philosophy and research validity all depend on a clearly defined admissions policy throughout the tenure of this school's state charter.

II. Step-by-Step Plan

August 1998:

- Draw up list of preschool programs ranging from arts schools for young children to Head Start program for disadvantaged kids.
- Design posters and brochures that describe the step by step recruitment and selection process in the context of the school's mission and philosophy.

September - February 1999:

- Finish materials needed for publicity and admissions process. Specifically, these materials include:
 - (a) Posters
 - with attractive layout of the name of school, a photo and caption suggesting how a child learns the academics through the arts, a listing of future recruitment events.
 - (b) Brochures
 - with text and images consistent with the poster as well as a list of "answers to most frequently asked questions" such as:

What is a charter school?

What is this charter school's mission?

CLS Marketing/Admissions Plan

How do children learn through music?

How does this school differ from other public schools?

What unusual resources will be available to all children in this school?

How will the school be managed?

What questions about education through the arts are being explored through this innovative program?

What is the accountability plan for this school?

How will the school's performance be reported and shared with the Worcester community?

(c) Postcards (pre-admission data sheets)

to be included with brochure and designed to collect information prior to formal admissions process such as:

Name of child

Birthdate of the child

Name of preschool or school attended

Name of parent

Phone number

Address

A statement from the parent explaining why this charter school might be a good match for their child

- Distribute posters, brochures and pre-admission postcards at targeted institutions to create a sufficiently large and diverse application pool
- Schedule public and personal appearances at targeted institutions to discuss the school and recruit for the application pool
- Deliver feedback from postcard returns prior to formal admissions deadlines by
 - (a) sending a CLS newsletter to all applicants
 - (b) formal notification of registration deadlines through informal newsletter
 - (c) follow-up phone survey eliciting response from potential applicants about their reaction to the CLS school philosophy and mission, their previous experience in school and ideas about why their child might prosper at CLS

March 1999

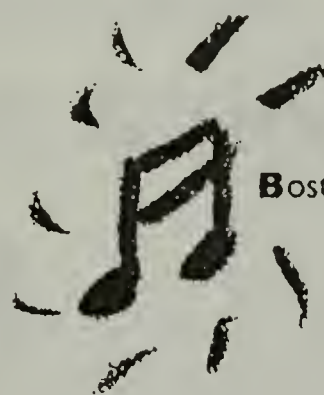
- Create high profile CLS Registration days
 - Ideally these CLS "demonstration" days can be created at the new building site and will feature:
 - (a) orientation sessions for potential parents and their responsibilities at CLS
 - (b) personal interaction with the Founding Coalition members
 - (c) designed events and demonstrations by and for kids learning in and through the arts
- Phone solicitation for more recruits

April-May 1999

- Random Selection from 300+ pool of applications

Notification of selection process to all the application pool

- (a) by phone (to those applicants selected for the school) with a follow-up mailing including upcoming summer events)
- (b) by mail (to those not selected or on the waiting list) (the mailing should also include a review of the entire selection process)



Boston Music Education Collaborative

January 2, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Partnership of the
Boston Public Schools,
Boston Symphony
Orchestra, New England
Conservatory, and
GBH Educational
Foundation

Dear Commissioner Antonucci:

I am writing in support of the proposal for a Conservatory Lab School in Boston. As the arts continue to gain importance in the Boston Public Schools, it would seem beneficial to us to garner information from a school which is set up as a laboratory for learning through music. Without such a laboratory, the educational landscape of Massachusetts is incomplete. I believe what is being proposed as a Conservatory Lab School by this founding coalition of educators meets this need. Our primary interest in this school would be to incorporate new practices and models tested at the Lab School in schools we now have some influence in; schools which are interested in making the arts a larger part of their curriculum and ethos.

I am particularly pleased that the proposal is for an elementary school since we have learned that musical skills and knowledge need to be fostered at an early age. I am also intrigued by the founding coalition's commitment to involving parents in their children's education through music.

I hope the Charter School Office will seriously consider this proposal because of the potential benefits to those students who would be attending the school and learning in an educational environment enriched with rigorous musical studies. Secondly, I encourage support of this school because of its potential contributions to research in music education and learning other subjects through music.

Thank you for your time.

Sincerely,

Christine R. Taylor
Executive Director

295 Huntington Avenue
Suite 210
Boston, MA 02115

617.859.4998

BOSTON PUBLIC SCHOOLS



BOSTON LATIN SCHOOL

FOUNDED IN 1635

MICHAEL CONTOMPASIS

Head Master

PAULA M. EDWARDS

CORNELIA A. KELLEY

PHILIP R. HABERSTROH

Assistant Head Masters

January 2, 1997

143 Mt. Vernon Street

West Roxbury, MA 02132

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Dear Dr. Antonucci:

I am writing this letter of support on behalf of the Conservatory Lab School for Learning through Music (K-5). As the Assistant to the Headmaster for Curriculum and Instruction at Boston Latin School, my own work since 1990 has involved the development of an 8th grade program called Connections that seeks to integrate curricula through the arts, as well as to bridge school learning with the rich cultural and historical world beyond the classroom walls. I have seen the dramatic, positive impact that the arts can have on students, teachers, and school restructuring.

Traditionally schools have perceived music and the other arts as supplemental, a form of add-on – enriching, but not central to the "core curriculum" or to the "real" learning that students need to prepare them for life. There is an erroneous dichotomy set up in this thinking: time spent on the arts is time taken away from reading, mathematics, and history. In our very traditional school, what we have found is that the arts can play a crucial role in integrating fragmented curriculum, in promoting independent critical thinking and creative problem solving, and in enriching and reinforcing teaching and learning across the entire curriculum. It is from this first-hand perspective that I can express my support for the work of the Founding Coalition in their efforts to launch the Conservatory Lab School. Our experience indicates that this new school's approach, the use of music as a focal point and a catalyst for teaching and learning in all disciplines, has the potential to strengthen and integrate traditional learning.

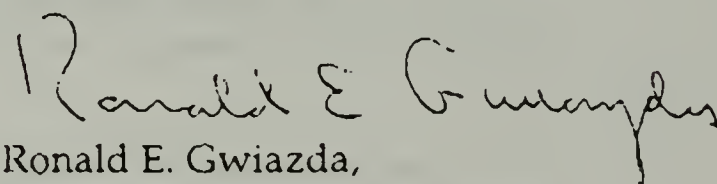
While there are numerous aspects in the application that I could cite positively, I'd like to focus on two generic areas. The first involves school community. It is obvious that the

planners understand that a school is more than a place or the structuring of a day. They have a powerful sense of the importance of parental involvement in both governance and in the learning process. They have constructed what could evolve into a unique role for their parents. Having been a Suzuki parent myself, I understand how deeply one can become engaged through music as a learner, teacher, and mentor of one's own child, and I foresee ways in which this model of intense parental involvement could spread into other learning experiences and challenges. There is a very rich possibility for partnership with parents here. Along these same lines of creating a community of learners is the emphasis placed on professional development and the role of teachers as learners, problem solvers, and decision makers. Effective school communities need to engage parents, teachers, and administrators as partners in learning and decision making, and this understanding is embedded in the Conservatory Lab School's application. They understand that creating a school is creating an extended community, a partnership.

The second area that I would like to cite involves educational philosophy and research. Ideology, high hopes, and intense commitment are often not enough to create an effective school. What is impressive about the thinking behind the Conservatory Lab School is that it is research-based and proposes that the school be data-driven. Creating better schools requires addressing, not ignoring, the best current practice and the most solid and revealing research that we have. The research examples cited in the application on the value of music as a focal point and catalyst for the new school and on the proposed learning model are impressive and show a desire to build the Conservatory Lab School on a very solid foundation of integrated ideas. Equally important is the commitment to research and assessment, to the evaluative loop that will strengthen and validate the school as it grows and seeks to inform the educational community of its progress.

Given these strengths, the collaboration with the New England Conservatory, and an array of other pluses, I enthusiastically support the Conservatory Lab School and look forward to its possible creation with anticipation.

Sincerely,



Ronald E. Gwiazda,
Assistant to the Headmaster
for Curriculum and Instruction

New England Conservatory

Founded 1867

Alan Fletcher, Provost

January 5, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education, Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Dear Dr. Antonucci:

This letter is in support of an application from The Founding Coalition of the Conservatory Lab School for a charter school in Boston.

The Conservatory Lab School will offer a model of learning and teaching for children which has been developed by a distinguished group of educators and educational philosophers, drawing on the resources of Harvard's Project Zero, Arts Propel and its national work, the Bernstein Fund for Education through the Arts, and, especially, New England Conservatory, in more than a decade of research and development on artistry, development, performance, scholarship, and assessment.

As an observer of all of this work, and a participant in many of the ongoing discussions about it, I am extremely excited at the prospect that children in local public schools will have a chance to benefit from the excellence of these teachers, their enthusiasm and deep commitment to learning, and the demonstrated validity of their approach to teaching and thinking about teaching.

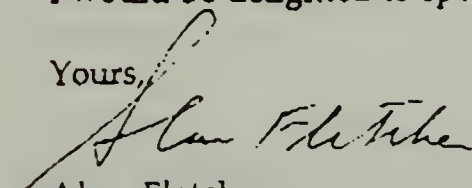
The founders of the coalition present a profound and relevant experience in many educational settings. I have observed their work with all ages, from pre-school through secondary, to college and beyond. I believe their success is particularly noteworthy with elementary-age children, where the partnerships among children, teachers, parents, performing artists, theorists, and a whole host of involved parties becomes a great treasurehouse of learning and musical activity.

There is arguably no group better-prepared in America to document the nature and value of learning processes through musical activity. This is a resource which cannot be duplicated anywhere; its presence among us is the strongest possible reason for granting a charter to further exploration and further excellence in their activities.

I am also pleased to report that this group has a strong track record of superb organization and follow-through on their projects, something which will be of great importance for you to know in your deliberations.

I would be delighted to speak further with you if more information is helpful.

Yours,



Alan Fletcher
Provost

HARVARD UNIVERSITY
GRADUATE SCHOOL OF EDUCATION

ARTS IN EDUCATION CONCENTRATION
LONGFELLOW HALL, APPIAN WAY
CAMBRIDGE, MASSACHUSETTS 02138

617-495-9068
FAX 617-495-9709

January 4, 1997

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education, Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Dear Dr. Antonucci:

I wanted to write to express my support of the proposed Boston public school, the Conservatory Lab School for Learning Through Music. Numerous recent studies have documented the potential of music to increase the cognitive abilities of young children. In our research into urban community art centers, we have found many examples of music training increasing the self-esteem and personal promise of youth who have been placed at risk. I am excited by the idea of an elementary school curriculum that recognizes and realizes the power of music to engage and enlarge young minds.

Beyond general support of this initiative, we would welcome the opportunity the school would provide for graduate students in our new Arts in Education Concentration. In field placements throughout the masters program, or in post graduate internship or professional positions, our students would have much to gain and to give through association with the school. The founding director, Larry Scripp, is a former colleague. Dr. Scripp would provide excellent mentorship for our students as well as school leadership that is informed by his extensive and exemplary work in research and teaching.

At a time when we are acknowledging and celebrating the diversity of our cultural continuum, the arts are serving education by providing universal languages that cross the boundaries of background and circumstance. In this regard, the Conservatory Lab School for Learning Through Music stands to make an enduring contribution of which Boston will be proud.

Thank you for your consideration of this important initiative.

Sincerely yours,



Jessica Hoffmann Davis, EdD
Director of the Arts in Education Concentration

Walnut Hill School 12 Highland Street Natick, Massachusetts 01760 508/653-4312 FAX 508/653-9593

January 4, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

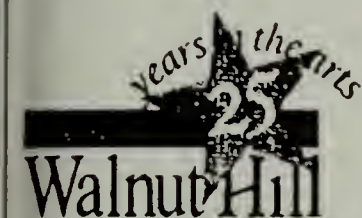
Dear Dr. Antonucci,

I am writing in support of the creation of the Conservatory Lab School for Learning Through Music. As Head of Walnut Hill School, as a member of the Department of Education's Arts Advisory Committee, and as a Board member of the Boston Music Education Collaborative, I am a firm believer in the concept of utilizing the universal language of music as part of the core curriculum in all schools. It is a concept particularly suited to an urban setting because of the love that all young children, no matter what their background or opportunities, have for music. Everyone is a singer at four! It can, therefore, become a vehicle for transforming a school into an institution where learning is taking place at all levels and in response to all the "intelligences" a child possesses; and into a place full of life where children and their families want to be. A K-5 school, it is not a school for "talented" or special children. It is a school where any child can come to see he is a "talented" student of all aspects of learning.

We have many Asian students at Walnut Hill and I am often asked if Asians are more talented musicians than Americans. My reply is that they are not. The answer is found in the fact that music training begins in all schools in Korea, Japan, and Taiwan at the pre-K level because those cultures believe that music is a skill and discipline that all educated persons should have and one, furthermore, that children enjoy and that helps them develop other skills. These schools are comprehensive and their mission is not to develop career musicians. They simply feel it is important to develop all the skills a child brings to school.

I also support this idea because it utilizes the facilities of the New England Conservatory and I think such private/public partnerships, whatever forms they may take, are healthy and good for the community, just as are business and education partnerships. I have personal knowledge of the dedication and skills of the students and teachers at the Conservatory, and of Larry Scripp, the creator of this vision. Larry is a lively thinker and experienced not only in the theoretical aspects of education, but in working in schools. In Bob Freeman, the new Head of the Conservatory, you have a man who is very interested in developing the teaching aspect of conservatory students, in linkage with the public school system, and committed to utilizing the conservatory to serve the Boston community. Their resources, human and otherwise, would add greatly to the scope of what the Lab School would be able to do. In such a setting and with such support, I feel there is an opportunity here to develop a school that would not only be an exemplar of this model of education in the city of Boston, but perhaps nation-wide.

Such a school would, of course, serve Walnut Hill, a 8-12 high school for the arts, because it would help us to build our own population of trained young people from Boston. At present, it is difficult to recruit inner city children because they are often



not given the opportunity to develop their artistic skills in any area, and in music an early start is essential. Students from the Lab School would go on to the new High School for the Arts (to which I, as a Board Member of the School of the Museum of Fine Arts, am an advisor). Further, I would expect these students to be highly sought after by all the schools in the Boston area because I think you will find that they will be all-around outstanding students. Finally, I think the work done here in curriculum development will be of use to all public schools in the city of Boston, and support work in education through the arts already in progress in several elementary schools.

I also support the founding of this school at this time because I think the time is right for such a model as part of the education reform movement. I do not think there is any ONE model that is the answer, but I think that schools that incorporate arts as part of the core curriculum are one real possibility. There is a good deal of research that correlates the study of music with high achievement in all areas. The Eliot School in Needham, a public K- 8, is an excellent example, close to home, of an arts-based school that outperforms all other schools in its district even though its student profile is the same as its peer schools. In Seattle, the Education Alliance, a group of business leaders, is leading a reform movement for all Seattle public schools which incorporates arts in the basic curriculum, K through 12, as an essential element of this reform. The work done by the Bernstein Foundation, Debby Meir's comments on the necessity of arts in the schools, the Getty Foundation's work on the relationship of arts training to good job skills, the research done by the NETWORK of Schools of Visual and Performing Arts about the efficacy of arts high schools in urban areas in lowering drop-out rates and increasing graduation and numbers of students going on to higher education rates, and the work of Project Zero all add to the growing body of work and experience that advocates moving the study of the arts to the center of the curriculum as an effective strategy for improving student achievement in all areas.

Finally, I do not list my credentials to impress you but to let you know that I have involved myself in arts in education in Boston and the Commonwealth because I believe it should be available to all children, because I believe in private/public partnership and in my responsibility as an educator to all schools and all children, and because I know that education through the arts is a powerful tool for educating all students, in all schools. Boston has tremendous cultural and educational capabilities and possibilities to be a national leader in this area and the establishment of the Conservatory Lab School would be a fine place to start. And would be a nice addition to the Avenue of the Arts!

I have indicated to Larry Scripp that I will be happy to serve on the Board of such a school, and will also assist in any way that I can to make this project a success. I feel this is a happy and unique combination of talent, skills, needs, and timing and I hope you will act favorably on this proposal.

Sincerely,



Stephanie B. Perrin
Head of School
Walnut Hill School for the Arts

Arthur T. Thompson, P. E.

*Provost Emeritus
Wentworth Institute of Technology*

1 January 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education, Boston Office
One Ashburton PL, Rm 1403
Boston MA 02108

Dear Dr. Antonucci,

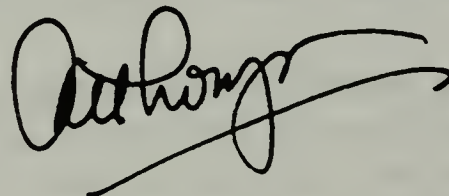
This letter is written in support of The Founding Coalition proposal for The Conservatory Lab School for Learning Through Music (K-5).

As an Engineering Educator I have experienced the importance of a single unifying concept in the success of a school. Here we have a learning community organized to begin a lifetime of learning through music, a unifying concept which embraces students, faculty and parents. This is the basis of a successful school.

Now it's one thing to have a noble mission and another to achieve it, so it is reassuring to read in the mission statement the provision for a laboratory for continuous professional development for teachers and musicians in curriculum development, student assessment and research on the impact of learning through music.

Music as the universal language, the organizing principle of the school's learning philosophy, in conjunction with The Everyday Learning Program, provide the comprehensive nature of this curriculum - a liberal arts and sciences educational program based upon the unifying concept of music. I say a successful formula.

I am much concerned that our society is dividing into those with - and those without - education. While it is difficult to motivate the young with the gold at the end of the rainbow - as being too far away for immediate interests, the immediate motivation of music as the basis of a comprehensive arts and sciences education could well be the answer for all our secondary school programs. This school, in my judgment, will show that schools of secondary education should find and implement a single unifying concept for students, faculty and parents, as its motivational universal language for educational success.





CONCERT PRODUCTIONS, INC.

January 2, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Dear Commissioner Antonucci,

I am writing this letter to support a unique opportunity for Boston public school children: the creation of the Conservatory Lab School for Learning Through Music. I am writing this letter of support from three perspectives: a parent who raised a daughter while attending a public school, a supporter of Larry Scripp's ongoing contribution to education, and a successful retired businessman who is now committed to funding and promoting the presence of music in education.

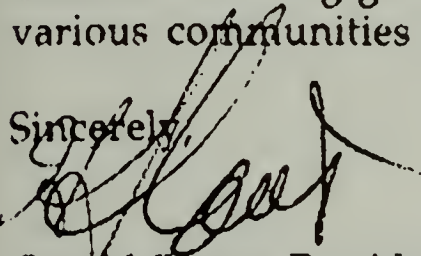
From my perspective as a parent, I feel strongly that the creation of a model public school which will provide a musical education for all children is much needed in public education today. Not being a musician myself, I was astonished at changes in the quality of my daughter's school experience when she began to see music as a way to develop intellectually, socially as well as artistically. Since becoming aware of extremely promising research findings that suggest the strong and positive impact of music on academic performance, it is my opinion that if the opportunity to study music and academic subjects was made available to all public school children from the beginning of their schooling, the quality of education in Boston Public schools would be drastically improved.

Based on my association with Dr. Larry Scripp, I heartily recommend this charter school enterprise because he is eminently capable of creating a model school for high standards of learning in all subjects in association with musical studies. It is obvious to me that his background as an educator at New England Conservatory and researcher at Harvard Project Zero together with his ability to organize complex projects makes this venture of creating a successful charter school for learning through music well worth supporting.

From my perspective as a business leader, I feel strongly that if this school is awarded a charter it can become financially viable. Many corporations with whom I have worked have expressed considerable interest in promoting music in schools. I believe that a not-for-profit foundation can be formed to raise the start-up funding for the school. Furthermore, with Dr. Scripp's leadership I believe that the beginnings of an endowment can be raised in time for the school's opening in September, 1999. If asked, I would indeed consider being a possible member of the board of trustees for this school.

It is my fond hope that this charter will be granted so that this innovative model of music education serving general education can be started in Boston and eventually serve various communities in Massachusetts.

Sincerely,



Gerald Slavet, President
Concert Productions, Inc.

KATHARINE M. PELL
2 WILLOW ROAD
WESTON, MA 02193
Tel: 617-899-7327
FAX: 617-899-9383

January 3, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, MA 02108

Dear Commissioner Antonucci:

I am writing to offer my strong support for the creation of the Conservatory Lab School for Learning through Music (K-5).

I support the creation of the proposed Lab School for a number of reasons.

First, I am currently a member of the Board of Trustees of the New England Conservatory of Music, the Boston institution, some of whose faculty are guiding the development of the proposed Conservatory Lab School. While I cannot speak for the Conservatory itself, I feel I can speak personally and as a prospective board member of the Charter School. My background includes sitting for a number of years as the Chairman of the Massachusetts Rate Setting Commission. More recently I served as consultant to the Mayor's Health Care Commission considering future directions for Boston City Hospital and mapping primary care services in the City. While my career has focused primarily on issues of public health, I have a long-standing interest in issues of inner city education as well.

In my capacity as a Trustee of NEC, I have been leading a Task Force charged with reviewing "Community Services". The Conservatory supports many community activities, including providing the community of Boston with over 400 free concerts annually. I believe, however, that one of the most meaningful partnerships in which the Conservatory is currently involved is the Boston Music Education Collaborative (BMEC). The BMEC has been successful in linking four major cultural institutions (the Boston Symphony Orchestra, WGBH, the New England Conservatory of Music and the Boston School System) in a partnership to enrich music education in a selected group of the city's schools. It does this by developing curriculum and providing training to enable classroom teachers in these schools to integrate music into their instruction. The concept behind BMEC is similar to the model espoused by the proposed Lab school, but does not approach the integration of music and the curriculum in as systematic nor as comprehensive a manner as the proposed Charter School would.

As part of my responsibilities at the Conservatory, I have interviewed a number of music educators and had the privilege of viewing a recent video on the BMEC entitled the *Rhythm of Learning*. That video in conjunction with another video on the work of Roberta Guaspari-Tsavaras in East Harlem (she began the highly successful East Harlem Violin Program in 1980) are the most compelling arguments I can think of to support the proposed Lab School. In both instances, the use of music as an organizing principle provides these children with many important values and skills including, collaboration, listening skills, patience, discipline, and a sense of achievement and self-esteem.

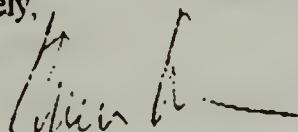
Secondly, while the BMEC has achieved a certain level of success, those successes vary by the level of support and interest of each of the pilot schools. The proposed Conservatory Lab School moves well beyond what the BMEC has sought to achieve. Particularly, the Lab School would integrate the intensive study of music into all aspects of the curriculum, would serve the community as a laboratory for professional development and would include assessment and research focused on the impact of learning through music.

Finally, I know Larry Scripp and believe him to be not only a man of vision, but also someone with the energy and professional credentials to be able to bridge the gap between the concept and successful implementation.

Taken together, the proposal and the people who will implement it provide the Commonwealth with a unique opportunity to support a potentially major innovative development in education.

If the application is approved, I will continue to support it in any way I can.

Sincerely,

A handwritten signature in dark ink, appearing to read "Katharine M. Pell", with a long horizontal flourish extending to the right.

Katharine M. Pell

Berlin, Hamilton & Dahmen, LLP

Attorneys at Law

73 TREMONT STREET

SUITE 403

BOSTON, MASSACHUSETTS 02108-3903

GERALD A. BERLIN
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January 5, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, MA 02108

Re: Charter School Application of The Conservatory Lab School

Dear Dr. Antonucci:


I am writing to express my support for the granting of a charter to The Conservatory Lab School. Although I am neither an educator nor a musician by profession, I have a significant interest in both fields. I am a long-time Trustee of the New England Conservatory, a former public school teacher, the parent of two children who have benefitted enormously from their musical training, and an amateur musician myself. Moreover, I am committed to the charter school movement as a vehicle for successful educational models, and to this end, I worked actively with the Coalition to Raise the Cap last year.

I have read the prospectus submitted by the Founding Coalition of the Conservatory Lab School and have talked at length with Larry Scripp, the Coalition Director. It is clear that all aspects of the School have been carefully conceived and developed and that the use of music to enhance learning across the curriculum is an approach which has tremendous and widely acknowledged potential. The small class size and highly professional faculty and administration will clearly contribute to the School's success, and the fact that it is to be located in the City of Boston will provide valuable opportunities for inner-city children which would not otherwise be available.

What excites me most about the proposal is that it is not seeking to establish yet another music school but rather a traditional academic institution with music as the organizing focus. Because of my background, I have experienced and continue to experience first hand both the intellectual power and the sheer joy of music. My work at New England Conservatory has largely been directed towards making the world and benefits of music more accessible to children in the City, and I can think of no better way to do this than to have a whole school committed to both a superior academic and a superior music education.

I strongly endorse this application and very much hope you will give it favorable consideration.

Very truly yours,

A handwritten signature in cursive script that reads "Gene D. Dahmen". The signature is written in dark ink and is positioned directly below the typed name.

Gene D. Dahmen

GDD:ld

cc: Scott Hamilton

GDD:lynde.Ltr.CommissionofEducation1.2.98

New England Conservatory

Founded 1867

3 January 98

Dr. Robert Antonucci
Commissioner of Education
Department of Education
One Ashburton Place, Rm 1403
Boston, MA 02108

Dear Dr. Antonucci

I am writing to support the proposal for The Conservatory Lab School as a new charter school. The opportunities afforded by this school will bring many benefits to its students and the community it serves.

First, The Conservatory Lab school takes full advantage of the opportunity to build an environment in which music and the arts stand on equal footing with the other subjects. The results of various independent research efforts suggest that the development of musical intelligence is correlated with achievement in core subject areas. The nature and substance of that correlation, however, is not clear. For example, it may be due to differences among methods, individual propensities, income, class, or combinations among them. This effect occurs when music study represents only a small portion of the educational agenda. At this school, the factors contributing to this effect should be clearer, and the impact should be stronger.

Second, The Conservatory Lab School provides an opportunity to develop a model of teaching and learning that is based on a highly successful framework for music instruction. It goes beyond issues of scheduling music and the arts into the school day; it uses the well known Suzuki approach to teaching, study, and learning. This framework draws its strength from an approach that requires teachers, students, and parents to work together in well structured ways to support the kind of learning that leads to the highest levels of knowledge, integration, and mastery. It features graduated apprenticeships, each level holding specific responsibilities that engage both the student and parent. Using this structure as the framework for teaching all subjects will transform the engagement and commitment of parents, who will, in turn, support the engagement and commitment of their children.

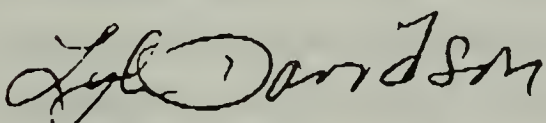
Third, The Conservatory Lab School is based on a broad concept of literacy. This concept goes beyond the lists of facts that have come to characterize E.D. Hersch's argument for a more rigorous education, while at the same time it offers substance to frequently shallow efforts at integrating music into everyday classroom activities, as when Stephen Foster songs are played during study units on the Civil War. Instead, literacy is seen as a general concept that applies across domains; involves more than instruction in decoding; and needs to be based on multiple entry points into areas of study.

Literacy is a general concept that applies across domains. A detailed investigation, carried out at Harvard Project Zero, of the beginnings of literacy in the four domains of narrative, number, mapping, and music suggests the richness of literacy when considered from a cross-domain perspective. That research involved a longitudinal study of children between the ages of 5 and 7, the critical first years of schooling. It showed that literacy is extremely complex and surprisingly integrated. Literacy involves making sense out of things, paying attention to the aspects of the environment that are relevant to the task at hand; extracting those elements and representing them in some manner that others may interpret. Selection and extraction, representation and depiction, consistent use of symbols, and legibility are minimal requirements for literacy in any domain. Lessons learned in one domain can facilitate learning in other domains, if there is consistency in the approach to study. This school promises such consistency.

Literacy involves more than instruction in decoding. Extracting information and inventing ways of showing it are critical. We cannot predict what symbols people will use when they represent what they hear; some use spatial arrangements of symbols, some use numbers, some describe in metaphors, and some measure increments of pitch or time, and some use gestures to capture what they take to be the essential elements. We can predict they will use a variety of intelligences when people represent what they hear: spatial, logical-mathematical, verbal, kinesthetic, and musical. They use these in novel ways to capture the meaning-making that lies at the core of learning.

Literacy is narrowly focused during the school years to language and numbers, reducing the entry points available to children when they study all subjects. The Project Zero research shows that five year olds are remarkably able when it comes to selecting and representing units, whether story, spatial, number, or music based. It also shows that the heavy emphasis on reading, writing, and arithmetic in the first and second grade overwhelms the children's achievements in depicting other domains. A school that keeps music and the arts on a plane with other subjects will cultivate individual entry points into domains and subject areas. Keeping the goal of expanding multiple entry points into work, instead of reducing them to two, will benefit students by encouraging their sense-making efforts to the fullest from the outset, and support the transfer of hard won lessons and insights, in order to make deeper connections among all aspects of their studies.

Sincerely,



Lyle Davidson,
Chair, Undergraduate Theory



MUSIC AND THEATER ARTS
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, MA 02108
January 2, 1998

Dear Dr. Antonucci:

I write in support of the Conservatory Lab School, a charter school proposed by the New England Conservatory of Music. I am particularly enthusiastic about the potential for integrating music studies with science and mathematics curricula. My research and that of others strongly suggests that the knowledge and intuitions children gain through deep involvement in performing and composing music may also serve as a powerful resource in understanding the logic and structure of mathematics and science. In turn, exploring fundamental concepts in math and science can inform and enrich children's understanding of musical structure and its critical relationship to musical performance.

Some of the claims made concerning the relationship between musical studies and academic success tend to be rather vague. However, through my own experimental work with children, the effective potential inherent in such intersections becomes quite explicit, also suggesting design principles for developing integrated curricula.

Some Examples

A few examples of principles and relations that carry over between music and other subjects matters, as well as over symbol systems, sensory modalities, and materials, may help to make the point. I think, for instance, of the concept of a "unit" and its essential function in mathematics, science, and music. The "beat," and "keeping a beat" both generates and embodies a functional unit in musical experience. Even the youngest children can move with the beat, thus marking off the continuous flow of time and motion into discrete "units." Through reflection and experimentation, this active, kinesthetic "pulse" gradually develops into a more abstract, symbolic concept. Indeed, the underlying beat becomes the constant, invariant unit used to measure and symbolically represent the varied durations of performed rhythm patterns. The concept of a unit is, of course, necessary to counting and measuring in any domain--finding how many, how long, how far, rate of

events, etc. By almost literally "grasping" this concept through musical experience, children can be helped to conceptually grasp its relevance and its function in understanding mathematics, physics, or biology, as well.

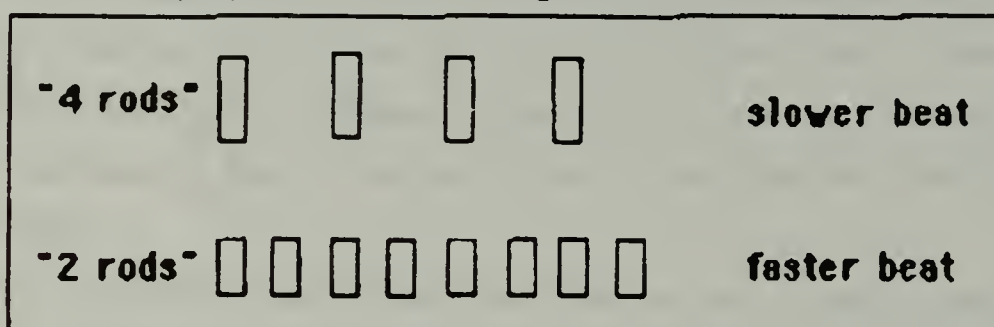
Building on just these examples embedded in the temporal structure of music, other relations between music, mathematics, and science quickly evolve: For example, beat and tempo (the rate of the beat) are directly related to the "periodicities" which characterize structures in the world of natural phenomena: the seasons, the mechanics of gears and pendulums, and the varied meanings of fast and slow in the motions of swinging, balls bouncing, or objects rolling down ramps.

Learning Environments

But environments need to be developed that bring these shared structures into active juxtaposition. These are environments in which young children, for instance, design and play rhythms on drums, and then invent notation schemes "so we can remember our drumming tomorrow." To do so, the children use not only pencil and paper, but also Cuisenaire rods and pattern blocks. Through the use of these varied sensory modalities, materials, and media, basic science and math ideas emerge as the children compare their inventions with one another:

Cuisenaire rods representing number, are used to express relative number of beats and also the proportional relations among the rates of beats.

Playing "twice as fast" might be represented as:



And in that process the inverse relationship between number of events, on one hand, and rate of events on the other, emerges.

Through representations such as these, the physical actions of drumming in time, are held steady in space permitting patterns of relations to emerge. These patterns lead to exploring questions of "fast" and "slow" in other domains--e.g., pendulums and gears: "How come a pendulum keeps a steady beat but it also slows down?" "What makes a pendulum swing faster or slower and can you use a pendulum to keep time for you?" What is the relationship between meshing gears

that have different numbers of teeth: "How many times does the 8-tooth gear go around when the 32-tooth gear goes around once?" "Can you clap that rhythm?"¹

In these few examples, drumming rhythms spawned principles inherent in mathematics (ratio, unit), physics (fast-slow, periodicities), and at the same time led to a deeper understanding of the children's own invented drum rhythms--tempo, beat, meter, rate of events. All of these are fundamental to learning how music works: how to control rhythm in performance, and how new ideas germinate to create rhythmic structures that will express differing feelings, too.

Precedents

These claims are based on an experimental classroom called the Laboratory for Making Things in the Graham and Parks School in Cambridge (see F.N. 1). In the Lab, we developed projects such as those described above--projects that differed in the kinds of objects/materials used, that utilized differing sensory modalities, that held the potential for differing modes of description, but that shared similar underlying principles. Children were encouraged, for example, to move back and forth between making what we called "working systems" in real time/space (lego cars, huge cardboard gears, pulleys, and rhythms played on drums), and working systems using computers as a platform (graphics, music, quiz programs). Juxtaposing such projects, shared principles "percipitated out." That is, rather than being associated with just one machine, one kind of material, or one kind of situation, a shared principle emerged as a structure in itself.

In the Lab, musical activities were always interwoven with other sorts of design and construction activities, but the provocative questions and subsequent insights that emerged among the children in making and describing music were those that most powerfully carried over to other contexts.

The movement back and forth between materials, sensory modalities, and modes of description resulted in three powerful ideas that became part of the Lab culture, illuminating the children's understanding across all the subject matters:

- the notion of a "procedure" which initially developed in their computer designing but was found useful in designing "hand-made" systems, as well;
- the sense that it is useful and interesting to look for "patterns" which germinated in hand-made designing but seeped into computer designing;
- closely related to both, the idea of "chunking" or grouping which actually grew out of a specific need in working with the continuousness of musical objects.

The idea of "chunking" is a particularly apt example of how musical structure was generative of reflective conversation across domains of knowledge. The idea of "chunking" first arose out of the children's own questions about how to segment the continuous flow of a melody so as to make

¹These are actual questions that children have asked in working within this kind of environment. See, for example, Bamberger, "The Laboratory for Making Things," in D.A.Schon (ed) The Reflective Turn, Teachers College Press, 1991.

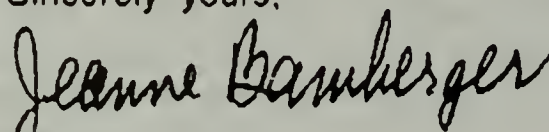
"blocks" or "motives" that were manageable in reconstructing and describing what they had sung or heard. But as "chunking" became part of the Lab culture, it subsequently led to a rather surprising result: quite on their own, the children became intrigued with the question, "What do you see as a 'thing', here?" The question often led to controversies among the children that engaged them in fundamental conceptual issues. For instance, in designing a house or designing a pattern with pattern blocks, they found themselves disagreeing about what was an element, what was repeated, and what needed to be given a name. These conversations were deeply evocative of new and powerful ideas.

Going On

The music activities also produced other kinds of unanticipated and intriguing puzzles. Observing the children's work, for instance, led us to discover specific abilities among some of the children who had previously been diagnosed with certain learning disabilities. In this sense, the music tasks functioned at times as an informal diagnostic, differentiating out hidden abilities that were more often seen as a single, undifferentiated deficit.

In the light of these findings, I see the proposed school as presenting an unparalleled opportunity to develop further the potential for musical studies as the core of effective education. I urge you to approve the Conservatory Lab School as presenting not only a unique opportunity for Boston's children but also, as a demonstration school, a unique contribution to the education community at large.

Sincerely yours,



Jeanne Bamberger
Professor of Music and Urban Education

Susan/Grilli/Consultant in Early Education January 3, 1998

Dr. Robert Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

Dear Dr. Antonucci,

I am writing in support of an application by the Conservatory Lab School Founding Coalition for Charter School status in the State of Massachusetts. I too have taught public school in your state; indeed got my teaching start as part of a Title III PACE Project for the advancement of innovative arts education, back in 1967. The project offered Suzuki-based music instruction for all Kindergarten, First, and Second graders in the Harwich Elementary School. More than thirty years later it still exists in many new and exciting forms, and its founder Sylvia Edmunds continues to support its efforts though she is long retired.

I studied with Suzuki himself in Japan and opened a pre-school based on his ideas and their application across disciplines when I returned to New York. This experience inspired a book, Preschool in the Suzuki Spirit, and teacher training wherever schools like mine are planned or already operating. For me, the Title III grant was like an opportunity to become a Charter School. It led to many other schools like mine and many more people excited about the possibilities for arts in early education as a stimulus for learning in all subjects, and the important partnership of parents and teachers seeking the best wherever it could be found for young children.

The Mission of The Conservatory Lab School is one I wholeheartedly embrace in all my work: the creation of a learning community of talented adults (both teachers and parents) in which music informs all subjects. It is a dream opportunity to draw from the rich cultural offerings of the Boston area, most particularly The New England Conservatory of Music, for the benefit of any Boston child, K-5. This mission, in the very impressive Prospectus of the Conservatory Lab School, is supported on an unusually strong foundation of organizations and individuals ready and willing to give their creative and research talents to this exciting new enterprise. I am honored to have been asked to become one of the school's new advisors, designing a professional development program for its teachers. For me it is like a natural continuation of all my own work, and I hope you will see its vast potential as I do.

Sincerely,

Susan Grilli

Susan Grilli

New England Conservatory

Founded 1867

January 3, 1997

To Whom It May Concern:

I have carefully read the proposal of Dr Larry Scripp for a charter school based on education through music and a thorough grounding in music for those with talent and interest and I support this proposal for the following reasons.

Although no education reformer intends to omit the arts, school reformers have too often dismissed the arts as peripheral to their work creating perhaps the greatest void in America's educational system and requiring practice and research in arts education. Voicing the need for greater attention to music is not limited to those individuals with a professional interest in arts education. Phi Delta Kappa's most recent publications are two books in the arts, Dwayne Greer's *Art is Basic* that portrays the history of the Getty Institutes involvement in arts education and Wallings *Under Construction, the Arts in Postmodern education*. Walling suggests that "not since the Renaissance in Italy in the 14th century has there been more interest in renewing a society's general acquaintance with and appreciation of the arts and humanities as vital to life, education, and the conduct of human affairs. (1997, p 1). For John Dewey, art is the consummation of lived experience. Maxine Greene may well be today's leading education philosopher and she believes that the arts are central to our culture, our society, American democracy, and to ourselves. It hardly seems necessary to justify the importance of music--its importance to the best in western civilization has been evidence since the Renaissance. The nobility and the educated were privileged and surrounded themselves with music making music a "fine" art and although music was a part of everyone's life, there was a music that required education that essentially separated those leading the "good life" from those who could only find time for music in their folk songs and in their religious experiences.

A charter school seems especially appropriate for a program emphasizing what is known from practice and experience and from research and to provide an opportunity to further our knowledge through practice, experience, and research. Deborah Meir's ideas about effective small

schools fit the model that Scripp has proposed. James Comer in *Waiting for a Miracle: Why Schools Can't Solve Our Problems and How We Can* describes graphically experiences, parental involvement, and a caring community that is most often associated with a musical environment. E.D. Hirsch's *The School We Need and Why We Don't have Them* describes the importance of cultural knowledge such as that provided by music. Ralph Smith, editor of the *Journal of Aesthetic Education*, has adapted Hirsch's *Cultural Literacy* in the University Of Illinois Press' *Artistic Literacy*. Reading of Core Knowledge regularly points up the need for core knowledge in music. Mortimer Adler's *Paidela Proposal* suggested special programs in music in the elementary schools--at least to the fourth grade to provide every student with an equal opportunity and at that point to have rich, elective experiences in music. Music appears to be a critical component in the educational ideas of both liberal and conservative advocates of improved schools.

Music educators have had successful experience in their programs for most of the 20th century, success that is known for outcomes in general education and personal development more than for the development of unique musical skills. In any American high school, the better students, academically, are participating in band, orchestra, or chorus. The Interlochen Arts Academy, the North Carolina School for the Arts, and hundreds of summer music camps have provided thousands of students with intensive musical experiences that seem to be helpful for careers in every field. Few giants in any profession have not had a positive music experience through performance at some point in their life. The doctors at the Mayo Clinic have their own musical ensembles as do the medical professionals in the Longwood area of Boston. The examples are too numerous to mention.

Research in music education is relatively new but with stunning results. Edwin Gordon found, in developing a musical aptitude test that aptitude may stabilize at the age of 10 but that music experiences beginning as young as 18 months can do much to improve one's abilities in music. There is now a large number of researchers in early childhood music, sufficient to warrant a separate division of the international society for music education. American music educators Beth Bolton, John Fierabend, Carol Kassner, Wendy Sims, Sandy Stauffer have made recent contributions to our understanding of musical development. The GIA press has published, this year, an impressive number of books and monographs on

the benefits of sequential musical development. GIA and their authors will be publishing a curriculum in early childhood music sometime this year. Dr Scripp mentioned the Suzuki program in his proposal. The Suzuki Association is introducing an early childhood component along with methodologies in the winds to accompany their work in strings and piano. The Suzuki Association has also found it necessary to construct a curriculum for teachers of teachers of teachers in their method. In one sense the US is catching up with the educational systems in the Soviet sphere of influence that began music instruction earlier than any other subject and had excellent successes.

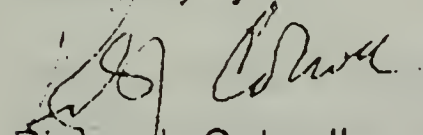
Music is strongly advocated by scholars in elementary education. Lillian Katz, the director of the clearing house in early childhood education is a strong proponent of the type of work being proposed by Scripp. She is an accomplished musician and knows its value first-hand. Judith Schickendanz, Mary York, Ida Steward, and Doris White in *Strategies for Teaching Young Children* advocate extensive music instruction for its contribution to mind, body and spirit. They list tension reduction, self expression and communication, increased perception and concept development, aesthetic appreciation, and physical fitness and acquisition of motor skills as a few of the benefits of sequential music instruction. Schickendanz, a member of the faculty at Boston University, is an important supporter of the innovative early childhood music program in the Chelsea Public Schools. As the authors say, music is such a large part of our lives, the schools cannot ignore its systematic instruction. Maria Montessori's self education integrated music at all phases of instruction and, as Scripp suggests, Howard Gardner has found music to be an important component in his educational program. Many classroom teachers are now confused about the expected outcomes from Gardner's various intelligences, and a highly visible charter school emphasizing music along with other core subjects can do much to correct the growing misunderstandings. The magnet schools in the arts have been successful at their tasks of integrating a diverse student body and providing high level performance experiences for secondary students. They have, however, not been concerned about developing excellent curricular materials but their success is an indicator of the potential of the charter school in music being proposed.

Parents of young children seek early childhood programs with extensive music programs. Music therapy has found a useful place in the education

of individuals of all ages. What has been missing is a school that focuses on students at an age when most authorities expect music to be required of all students. As music education has traditionally been a program of selecting those students with talent for ensemble experiences, the charter school idea will provide the needed experiential data and research information needed for the voluntary national standards to progress. Probably of most importance, the school can clarify the present confusion between advocates for music and educators who know that learning music is a rigorous task. The best argument in this area has been formulated by Sam Hope, executive secretary of the national association of schools of music and available from any accredited music institution in higher education.

Music is the most flexible subject in the curriculum and it is probably not possible to foresee all of the benefits of the proposed charter school. We know they will be greater than those attained in the traditional school. We can expect that this venture will, as they say, push the envelope in our knowledge of how children learn and the ways that they can be challenged in an educationally interesting environment.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Richard Colwell', written over a horizontal line.

Richard Colwell

Editor Handbook of Research in Music Teaching and Learning
Chair, Music Education New England Conservatory

Richard E. Carter
P.O. Box 81
6 Spouting Horn Road
Nahant, MA 01908
(781) 593-4304

January 5, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
One Ashburton Place, Rm 1403
Boston, MA 02108

Dear Commissioner:

I was sorry to have missed the occasion at the Johnson School last month when you dedicated the new Kindergarten Computer Lab. As last year's Chairman of the Nahant School Committee, and current active participant in school affairs, I would very much have liked to have been there. Unfortunately, I was out of the country. By all accounts, it was a tremendous success.

In November, I attended the annual meeting of the New England Conservatory (I am an Overseer) at which Larry Scripp gave a brief presentation on the value of musical education in early childhood.

What good ideas, I thought, for the Conservatory which is becoming increasingly interested in building audiences for the future; and how perfect these concepts are for the Johnson School in Nahant where Carol Kelly, our new superintendent, wishes to create an outstanding liberal arts school.

At a subsequent meeting with Larry Scripp, he showed me his plan for a charter school, the Conservatory Lab School. What a catalyst this could become! As you know, music in public schools has generally been regarded as a frill and often becomes one of the first targets in budget cutting exercises.

To quote from the October 13 edition of the *New York Times*: "The loss of arts education in public schools is also eroding arts appreciation. And despite recent research documenting how training in music and other art forms can improve cognitive skills in young children, the arts have not yet earned a secure place in the basic curriculum."

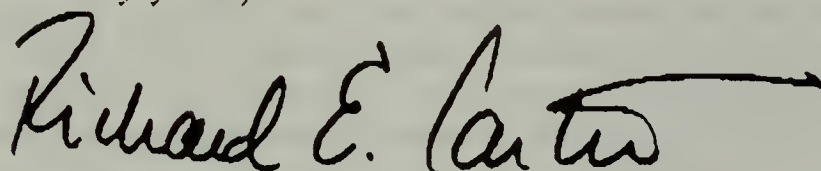
Larry Scripp's proposal for a Music Lab School is grounded on this research. It will become the national paradigm for the importance of musical education in early childhood. It will inspire countless teachers and parents.

But an additional part of the strategy will take place in the Johnson Elementary School in Nahant. Carol Kelly, has already entered into discussions with Larry Scripp about starting a Lab Program in September of this year. This will be facilitated by the retirement in June of a long-time music teacher thus providing an opportunity to select a new teacher / leader to head the program. Carol Kelly is tremendously excited by this opportunity.

Thus we have a two-pronged strategy. First is the creation of the ideal model, the Conservatory Lab School — with its national implications — that will validate recent research. Second, the Johnson School in Nahant will serve as a laboratory for developing these ideas in an existing school, not only to demonstrate feasibility but also to provide opportunity for replication throughout the system. Valuable cross-pollinization will occur between the two approaches

I hope you will look favorably on Larry Scrip's Conservatory Lab School. The timing is perfect and once again Massachusetts could take the lead in public education.

Sincerely yours,

A handwritten signature in black ink that reads "Richard E. Carter". The signature is written in a cursive style with a long, horizontal flourish extending from the end of the name.

Richard E Carter

New England Conservatory

Founded 1867

Mark Churchill, Dean
Preparatory and Continuing Education

January 2, 1998

Dr. Robert V. Antonucci
Commissioner of Education
Department of Education
Boston Office
One Ashburton Place, Room 1403
Boston, Massachusetts 02108

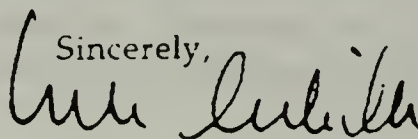
Dear Commissioner Antonucci:

It is a genuine pleasure to write in support of "The Conservatory Lab School: For Learning Through Music," a finalist among the 1997-98 charter school applicants. As Dean of New England Conservatory's Preparatory School for the past eighteen year, as teacher, as musician, and as parent I am convinced that this school would provide both an excellent and forward-looking education for the students involved and an effective research center for music education and the use of arts in general education. The latter topic is currently receiving great attention in the media and in educational institutions as there is already substantial evidence that studying music seriously has many personal and educational benefits to the individual student.

I have the greatest confidence in the Founding Coalition members as leaders in education and music. They each bring vast experience and notable background to the project articulated in their prospectus. The plan for the school has been carefully conceived and, I am certain, will be intelligently revised as experience is gained. The mission and goals of the school are completely in concord with the what I have come to believe, through observation and personal experience, is the ideal approach to early education. It is clear that the school would provide a profound demonstration of effective education while adding an imaginative dimension to the ongoing educational opportunities offered to Boston's young people.

Many members of the faculty and administration of New England Conservatory are seriously interested in finding ways to collaborate with "The Conservatory Lab School." With a faculty of nearly 450 and a student population of 2,500 serious young musicians, ages three to thirty, the resources that NEC could provide to such a school are vast, and the school could be a central component of NEC's array of educational research projects. NEC has, since its founding in 1867, been a major force in education in America, and we are committed to continuing this role. As you can imagine the Lab School would be a real asset to our ability to make a significant contribution.

Thank you for considering "The Conservatory Lab School." Please contact me if I can provide any further support or information. Thank you.

Sincerely,


Mark Churchill,
Dean, Preparatory and Continuing Education
Associate Conductor, Boston Ballet
Music Director, Symphony Pro Musica
Board Member, Project Step, Boston Music Education
Collaborative, and The Walnut Hill School

Larry Scripp is an accomplished musician, educator, researcher, and author.

As a musician, he has composed many works for musical theater, modern dance, film, and children's animation, and has directed a variety of community orchestras and contemporary performing groups in the Boston area.

As a educator in music, he continues to design and teach undergraduate theory and music education courses as a senior faculty member of New England Conservatory in Boston, Massachusetts.

As a research scholar and consultant for arts in education, he has investigated artistic development in children at Harvard Project Zero from 1982-1994 and assessment of arts and general education programs since 1985.

He has designed and carried out research studies investigating young children's symbolic development, musical perception, musical representation, artistic giftedness, and the development of computer-supported curricula in the arts and humanities. He completed his doctorate in Human Development and Psychology at Harvard University which investigates musical intelligence in terms of developmental aspects of music reading processes under the guidance of Howard Gardner and Lyle Davidson.

Much of his recent research has focused on developing 'authentic' measures of students' learning and development in the arts. Subsequent works have been published as articles, handbooks and full length videos that he co-authored and produced at Harvard Project Zero and have been published in the *Music Educators Journal*, *The Quarterly*, *Journal of Aesthetic Education*, *Journal of Music Theory Pedagogy*, and the *Handbook for Research in Music Teaching and Learning*. In addition, he has become a widely known consultant and workshop leader in the arts, multiple intelligences and musical giftedness.

Dr. Scripp's passion for exploring issues in aesthetic education, learning through the arts, and school reform efforts based on the arts were combined in his tenure as the Founding Director of Research for the Leonard Bernstein Center For Education Through The Arts from 1993-1997. In his work at the Leonard Bernstein Center he was responsible for designing and researching curricula and assessment standards and guiding action research for a national school network.

Most recently, Larry Scripp has formed a Boston area consulting firm, Education by Design, which provides educational design consulting services in curriculum, assessment, and professional development programs for public schools committed to a substantive role for the arts in education.

Mary L. Street
379 Park Street
North Reading, MA 01864
978-664-2695

Education

B.A. Lesley College
Manhattan School of Music
Portland State University, Portland, Oregon

Experience

1993-present

Executive Director, Creative Arts for Kids, Inc., Reading, MA

Responsible for overall management of community school of the arts, including budget preparation and oversight, staff and faculty supervision, program design and implementation, work with Board of Directors, fund development, public relations, and community relations. Increased budget by 53% in four years through program and fund development; developed new partnerships with public schools and business communities; implemented new publications and communication strategies; focused mission of organization through strategic planning process.

1991-1994

Research Associate, Cambridge College

Worked with Chairperson of Education Department on MacArthur Foundation funded research on teaching strategies. Compiled data, conducted interviews, edited and produced final document for public dissemination.

1990-1991

Director of Development, Andover Endowment for the Arts

Responsible for fundraising for non-profit performance space.

1985-1990

New England Conservatory of Music

Director of Summer School: managed and implemented summer programs for college-level and adult students.

Coordinator of Long Range Planning: worked for CEO to successfully carry out first long range plan for New England Conservatory. Developed faculty, board, and staff committees; produced written documents; coordinated meetings and retreats.

Grant Writer for Development Office

Public Relations Assistant

1983-1984

Assistant to the Director, Cultural Education Collaborative

Additional

Member of the North Reading Cultural Council

Member of the Strategic Planning Committee for the North Reading Public Schools

Membership site visitor for the National Guild of Community Schools of the Arts

Presenter at National Guild of Community Schools of the Arts Conferences in 1996 and 1997

Professional Biography for Lyle Davidson

Educated as a composer and developmental psychologist, Lyle Davidson has been on the faculty of the New England Conservatory of Music for the past 32 years, the past 15 of which as chair of the Undergraduate Theory Department. In addition, he worked at Harvard Project Zero for 15 years conducting research in musical development during the pre-school years and the early grades; notational abilities of five to seven year olds; Arts PROPEL, a portfolio assessment program in the arts; and an evaluation of Lincoln Center Institute's teacher education program.

He has lectured widely on music and development, and on portfolio assessment. He has conducted many training programs in portfolio assessment, for example, for the State of Wisconsin where 30 teachers and artists were trained over a three year period. They then became teacher-consultants to districts that were implementing alternative assessment programs throughout the state.

Since 1992 he has been Director of Research at the Lincoln Center Institute. There he has helped the Institute strengthen the connections between reflective work and arts activities that form the core of the program. He provided formative research that has led to LCI's new intensive program for the arts in schools, The Focus School program. He is currently working closely with PS 116 (K-5) in Manhattan, helping them implement the Focus School program on a school-wide basis.

Rhoda Bernard is a member of the solfege faculty of the Undergraduate Theory Department at New England Conservatory of Music and a recording vocal and instrumental artist with Klezamir. She holds a Bachelor's Degree in Government from Harvard University and a Bachelor's Degree in Jazz Voice Performance from New England Conservatory . She is currently a Special Studies in Education student in Arts in Education at the Harvard Graduate School of Education.

An experienced music educator, Rhoda has worked with young students at the Suzuki School of Newton, the Longy School of Music, and the Chestnut Hill Suzuki Strings program. She developed the solfege curriculum for the Suzuki School of Newton and the Creative Music Theory curriculum for the Preparatory Studies Division of the Longy School of Music.

Portfolio design and assessment have been a major focus of Rhoda's work. She developed reflective writing activities and creative projects for a Humanities course at Boston Latin School. At New England Conservatory, she created a portfolio assessment system for the solfege course and continues to develop new portfolio projects with other solfege faculty. Rhoda is currently working as a portfolio consultant with Education by Design Consulting Group.

In the fall of 1997, Rhoda began graduate studies at the Harvard Graduate School of Education. Her studies this year have focused on quantitative research methods. Rhoda plans to continue her studies in 1998-1999 as an Arts in Education concentrator in the Master's Degree program, where she will concentrate on music and cognition and prepare to research the role of reflective activities in the development of basic skills in music.

At the Conservatory Lab School, Rhoda will draw on her experience as a music educator with young children, her work as a portfolio design consultant, and her graduate studies in Arts in Education to serve as a long-term field research consultant in the area of portfolio design and assessment. Guided by the accountability contract as set forth in the charter application, Rhoda will design observation protocols, interview formats, research projects, and surveys for the CLS School Research and Development Portfolio. Working closely with the faculty, she will develop teaching journal entry templates, planning session design protocols, and research projects for the CLS Teacher Professional Development Portfolios. Drawing from the ArtsPropel model for arts-based portfolio assessment and the "Teaching for Understanding" frameworks for academic portfolio assessment, she will design portfolio projects, observation protocols, portfolio conference report formats, and portfolio assessment criteria for the CLS Student Learning Portfolios.

